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January, 1995 Issue

The New Amberola **GRAPHIC**

91

Mailed June, 1995

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Winter, 1995
(January)

The New Amberola Graphic

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Editor's Notes

There's a growing, though thankfully small, attitude in this country that this spring's attack on the federal building in Oklahoma City was justified because of government "sieges," such as that at the Branch Dividian compound near Waco two years ago. These zealots fail to recognize a major difference between the two tragic events: the Branch Dividians could have ended the problem with a simple white flag; the men, women and children at Oklahoma City were never given that option. I trust that Graphic readers (no matter how they feel about some misuses of government power) recognize this difference and don't fall for the misinformation of the extreme right.

-M.F.B.

readers did not receive the last issue because they failed to notify us of a change in their address.

(going the
wrong way!)

Don't let this happen to you! Let us know when you move (second class mail does not get forwarded automatically).

\$1,000,000 A YEAR FOR VOICES

What the Talking-Machine Companies Pay Grand Opera Stars and Other Singers—Practically Every Great Artist in the World on Payroll of Some Company or Other—\$25,000 an Average Annual Income for the Better Known Performers—Making Records No Longer Considered Inartistic

The following article comes from the July 13, 1912 issue of MUSICAL AMERICA, through the courtesy of Paul Charosh. It offers some interesting insight into the financial aspects of recording "high class" talent some eighty-three years ago. The original illustrations were dark, but we have enlarged them and rearranged the text for maximum effectiveness.



Evan Williams Studying His Own Voice

PRACTICALLY every singer of note in the world is under contract with some talking-machine company to make records, which are eagerly snapped up by the public at prices running from thirty cents up to \$7. To the artists who make records the talking-machine companies pay a million a year. This does not include the expense of equipping expeditions which are sent to every corner of the globe in order that records of native talent may be made. What the public pays for records is more difficult to compute. During twelve months one company, which a few years ago occupied a corner of a machine shop, and which now has buildings covering many acres of ground, did \$20,000,000 worth of business.

At first the great artists were loath to make records. They thought that it was inartistic and that they would be accused of being money-chasers. The companies offered four arguments which induced them to change their minds. First, it was pointed out that by means of the talking-machine the singer's voice could be heard by anyone having money enough to buy a talking-machine and the record. This extended the singer's fame and helped to make it permanent. Second, the monetary inducement was made so attractive that the offer could not well be resisted. Third, the argument was made that records were so perfected that the reproduction would do the singer no injustice. And fourth, it was driven home that one gifted by nature with a voice of grand opera caliber should not sing to an audience of a few thousand auditors a night, but should give the entire world an opportunity to hear that voice.

One by one the artists succumbed. Mary Garden was one of the last. Companies, here and abroad, besought Mary to go to their laboratories, but she declared herself against the proposition. "It is not artistic," she demurred. "Mary will never sing for a talking-machine company," said her father. But William Waddrop, contract agent for one of the big companies, knew something about psychology and had made a study of artistic temperament. He called on the eccentric and fascinating soprano one evening and asked her if she would not sing for his company. He had come primed with telling arguments. But they were not needed. Mary had suddenly decided that she would sing and told him so immediately.

"When do you make your payments to artists?" she asked.

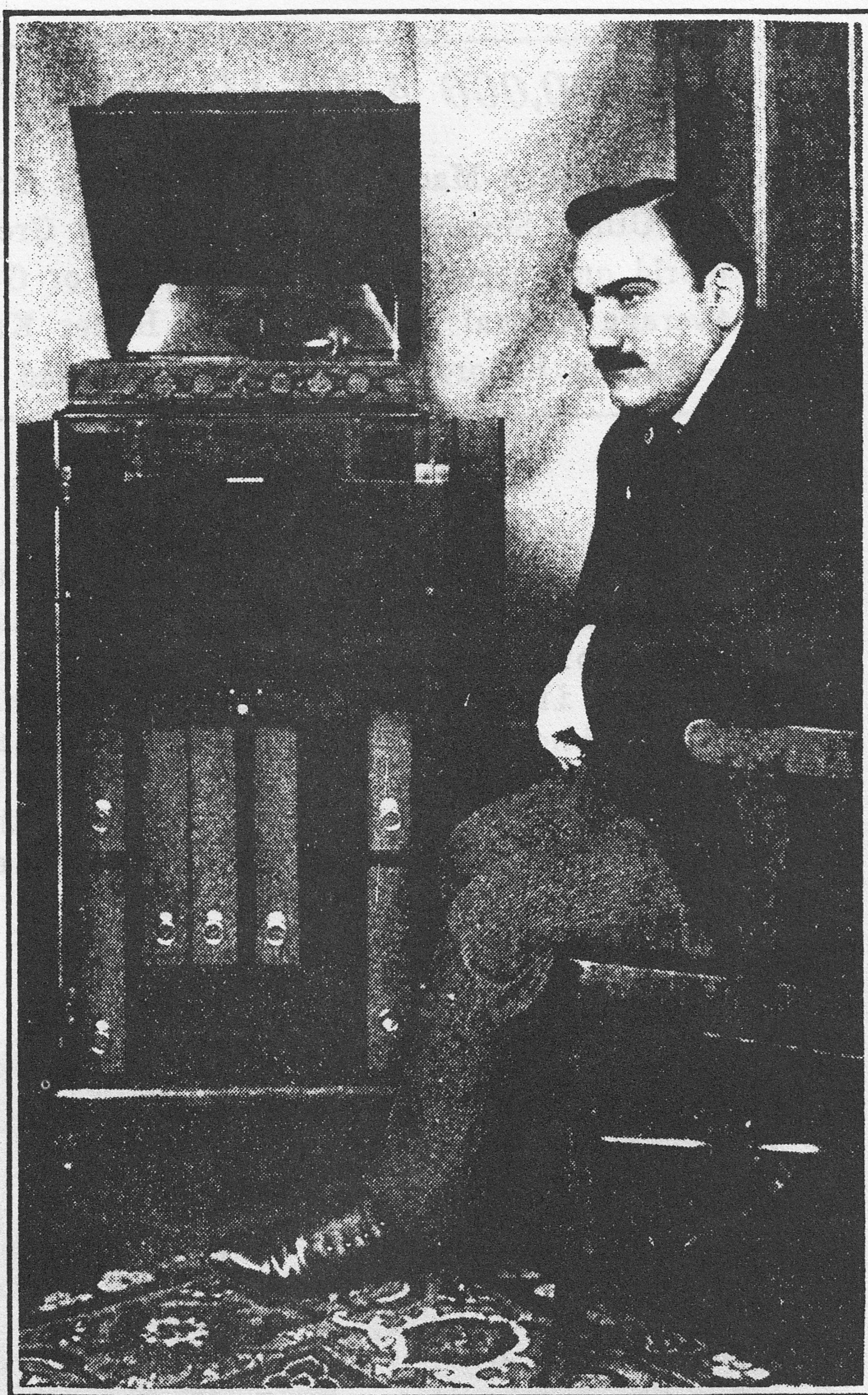
"Every quarter," she was told.

"Well, send mine every six months," said Mary. "I have so many checks coming in that I do not want to be bothered by any more than I have to receive."

Which throws another light on the Mary Garden personality. Some of the other artists are not so careless. They write in anxiously asking what their latest royalty statement is, and a few are even inclined to write long letters if they are disappointed in the figures.

Caruso's \$90,000 Income

The greatest money-maker in the world from a talking-machine standpoint is Enrico Caruso. Mr. Childs, of the laboratory of the Victor Talking Machine Company, has told singers and other artists that Caruso's income from talking-machine records runs close to \$90,000 a year, and has even surpassed that figure. The talking-machine companies are not making public what they pay the artists, but the general impres-



Geraldine Farrar and Enrico Caruso Listening to Their Own Records

sion "in the trade" is that every time a Caruso record is sold the singer collects a royalty of fifty cents. He made his first record in 1903, and his contract with the company does not expire until 1933. His records sell for from \$2 up. Caruso records of songs from "Faust" are probably as popular as anything in his repertoire, although "Celeste Aida" and "Pagliacci" selections are much in demand.

The other great stars are lucky if they make \$25,000 a year from their talking-machine records. When contracts are made there is sometimes a large initial payment. Ordinarily, the artist is given the following choice. He or she may collect from \$100 to \$500 a song when the records are made, and then get a royalty of 10 per cent. or 15 per cent. on future sales; or no bonus is paid and a royalty of 20 or 25 per cent. is given.

In addition to the singers of prominence there are several hundred musicians who do nothing else but make records for the talking-machine companies and who draw a weekly salary. Each company has its own band, its own orchestra, its own quartets, minstrels, comedians, etc. Sometimes musicians from foreign countries are paid large sums to come to New York and make records. Thus, one of the lead-

ing bands of Venezuela is in New York this week making records at a local laboratory. Venezuela waltz music is featured. "The Turkey Trot" is said to have originated in Venezuela and the band is making some records for this dance.

Roster of One Company

Some idea of the number of artists and lesser lights who make records can be judged by the following figures, handed out by one of the American talking-machine companies. It has thirty-seven sopranos of grand opera standing under contract, including stars such as Melba and Sembrich. On its payroll also are eighteen sopranos of lesser rank. It has six grand opera contraltos and eight contraltos whose names are unknown to fame; it has thirty-two tenors who have sung in the great opera houses of the world and sixty-five tenors, some of whom are known on the concert platform; others not of reputation. It has forty-eight baritones, fifteen basses. This same company has in its catalog listed records made by twelve male quartets and by twenty other singing organizations, including the choruses of several opera houses, a vaudeville company, a choir, a light opera company, and a minstrel company. Sixteen bands, including two that

are known the world over, make its records, and it has also records made by twelve orchestras. A complete corps of instrumental soloists is employed, including expert operators of the guitar, clarinet, accordion, harp, zither, flute and xylophone. There are trios and quartets and sextets. Of pianists there are three. For some time the piano record was not regarded as a good one, but the improvement in record-making has been such that Paderewski and Hofmann have both fallen under the spell and are visitors to talking-machine laboratories. Of the violinists Mischa Elman, Fritz Kreisler, Jan Kubelik, Maud Powell, Efrem Zimbalist and other great artists have made records which have had phenomenal sales.

The grand opera singers are perfectly willing to make their songs more popular and will make records of folk-songs as well as operatic selections. For instance, John McCormack has made a phenomenal talking-machine success with Irish songs. Mary Garden recently made some Scotch songs, which will soon be put on the market. Sembrich has made a number of Polish records.

The most expensive records are those of a group of the operatic artists. For instance, dealers charge \$7 for the Sextet

from "Lucia" sung by Metropolitan celebrities.

The talking-machine companies prefer that the records be made in November when the singers are arriving from Europe. Sometimes this is done. For instance, Melba came to America a week in advance of the opening of her tour in order to go to Camden, N. J., to sing. Carolina White has promised to come here next Fall to sing for the Columbia company before the opera season opens. As a rule, however, the singers put off making records until the last minute and sometimes drop in at the laboratory two days before sailing. Their excuse is that they are so pressed with engagements that they cannot spare the time to make the records.

Any of the operatic singers can make a record, although some of the musical comedy people have been failures. The wax records the voice exactly, and to make a good record the singer must be interested, buoyant and enthusiastic. A song sung without feeling will fall flat so quickly that its sale will be almost nothing. Some singers have found this out to their sorrow. Most of the artists appreciate the importance of making a good record and do the best that they can. In the laboratory the



Taddeo di Girolamo and Channing Ellery Criticising Band Records

artists are simple and unaffected and stars have been known to sing even in their shirt sleeves.

The competition for artists among the great companies is not so sharp as it was a few years ago. Now, when most of the singers have been engaged and some of the contracts extend over a long time, there is no desire to pay the phenomenal sums for artists that were once offered as a lure.

C. A.

REGINA VICARINO PRIMA DONNA SOPRANO

NOW IN EUROPE

Available for a Limited Number of Concert Engagements after November

Opinions of the Press, No. 5

(From the *Pacific Coast Musical Review*)

Regina Vicarino was indeed an admirable *Aida*. If anyone had told me before that a lyric soprano could sing this rôle, I would have laughed at him. Now, however, I am open for conviction. She possesses an exceptional lyric soprano, with a dramatic timbre in the higher register.

DIXIE HINES, Personal Representative
1402 Broadway NEW YORK



Carolina White After a Morning of Record Making

Curiosity

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r
n
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"Signed and Numbered"

by Martin Bryan

"Limited edition...a true collector's item ...sure to increase in value!" Back in the 1970s we began to see an explosion of this sort of thing, all aimed at novice buyers who had high hopes of cashing in their treasures in a few years for an enormous profit. The market was flooded with all sorts of overpriced limited edition rubbish -- all guaranteed to bring profits to the producers (but to few others!). Indeed, one can usually find everything from hand tooled leather-bound novels to collector plates at a garage sale or flea market, and priced far below their original retail cost.

Therefore, it comes as a bit of a surprise that this practice of retailing limited editions to the masses goes back more than sixty-five years, and that no less a player than the Victor Talking Machine Company was involved. The June, 1929 supplement announces two Red Seal records of "La Grande Paque Russe" Overture by Stokowski and the Philadelphia Orchestra, at a total list price of \$4.00. But on another page is an offer for a special limited edition of the same set, packaged in a specially autographed album, priced at \$12.00, and limited to 250 sets. The wording of the notice is remarkably similar to what might appear in recent years, although there is no assurance that the set would appreciate in value.

It would be interesting to learn how many of these sets still exist in private and public collections. If readers would like to drop us a note, we will publish the results at a future date, though ownership will be kept confidential. It would also be interesting to know what value current owners place on their sets!

SOMETHING RARE AND NEW
A Special De Luxe Edition Limited to 250 Copies

Autographed by
Leopold Stokowski

of

LA GRANDE PAQUE RUSSE

(The Great Russian Easter, Overture)
(Rimsky-Korsakow)

Two double-faced records in handsome album. Special numbered label personally signed by the great conductor of the Philadelphia Orchestra. These sets will be sold down to the last album. Orders will be filled in order of receipt. See your Victor dealer immediately.

List Price per set, \$12.00

HERE IS A REAL COLLECTOR ITEM



Phonograph Forum

Conducted by George Paul

The Globe

Submerchandising was not a new idea to the talking machine industry in 1905. American Graphophone was supplying disc machines with appropriate decals to the Standard Talking Machine Co., Sears, Roebuck, Englewood, and others. Busy Bee cylinder machines were in reality Q and BK Graphophones with Busy Bee decals and slightly oversized mandrels. Edison resisted such schemes, and although Victor sold its Type P to various middlemen, it was always labeled as a Victor.

A lesser-known area of submerchandising was that practiced by The Talkophone Co. of Cleveland, Ohio. Talkophones were sometimes supplied without decals, or with "house brand" decals, and sold through various retailers. These machines are occasionally found today in several cabinet variations.

Among these are the Talkophone-made machines of the Globe Talking Machine Co. The moniker of a "talking machine company" implies that Globe was not merely a department-store brand, but a talking machine business similar to Standard, Harmony, Busy Bee, and others. Whether or not this is true I do not yet know.

Globe's trademark was featured prominently on a large decal near the support arm. This pictures an eagle with outstretched wings perched on a globe. Strangely, a line of records featuring the same trademark and labeled as "Eagle Records" lists its parent company as the Eagle Talking Machine Co. of Cleveland.

As with other Talkophone supplied "brands", the cabinet is unique to Globe, but motor, hardware, soundbox, and horn are classic Talkophone.

The Globe, like Duplex and the Yankee Prince, is a good example of the midwestern penchant for elaborate and colorful decals. Although little is known of its corporate origins, the Globe is merely a masquerading Talkophone, and as such is a delight for the ears as well as the eyes.

George Paul can be contacted by writing him at 126 South Main Street, Mt. Morris, NY 14510. He welcomes readers' comments and suggestions for future articles.

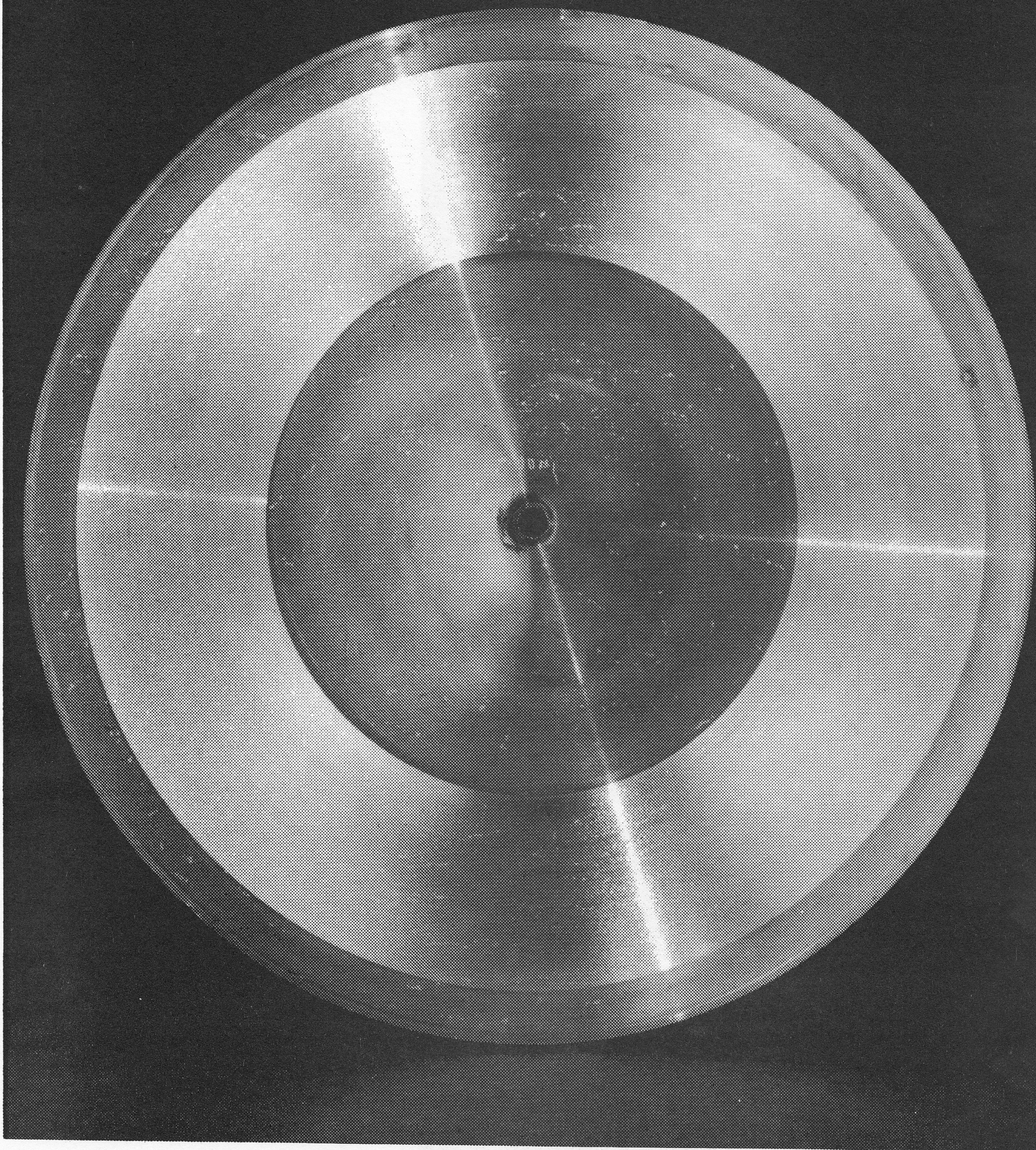


Fig. 1: The Pleasing Lines of a Talkophone, as seen in the Globe Talking Machine

Fig. 2: The Yellow, Brown, Blue-Green, and Black Globe Decal



Fig. 3: In All Likelihood, Eagle Records were Sold for Use with Globe Talking Machines



Edison Diamond Disc Master, Matrix #1400-2 (from the Collections
of Henry Ford Museum & Greenfield Village)

Wilson Speaks!

by Ron Dethlefsen

The Edison Diamond Disc plated master on the page at the left is surely one of the rarest of any in the collections of the Henry Ford Museum in Dearborn. Should any pressings from this master come to light, they should be among the rarest and most valuable of Diamond Discs. The recordings I am referring to are the ones made by President Woodrow Wilson at the White House on May 24th, 1913.

On that long-ago day, early in Wilson's first term, the President recorded two takes of an "Address to the North American Indian." Messages from the Secretary of the Interior and the Commissioner of Indian Affairs were also recorded on the same day. The finished pressings were then taken to each of the 160 Native American tribes and played at tribal gatherings, beginning in July, 1913. (The August, 1913 article in The Edison Phonograph Monthly stated that some performances had already taken place; hence the probable July date.)

The Wilson Diamond Discs constitute the first permanent recordings made of a sitting President, if we discount the tin foil recordings made of Rutherford B. Hayes by Thomas Edison in 1878. There are no prior permanent Presidential recordings made of an American Commander-in-Chief while he was in office. Therefore, Wilson's speech was the first.

We are fortunate that some of the details about Wilson's recordings were revealed in the E.P.M. article previously referred to. (Wendell Moore's reprints of The Edison Phonograph Monthly are still available from Allen Koenigsberg). However, what is unusual about the recording session itself is the fact that the write-up stated that the Wilson recordings were made on an Edison "phonograph," not a disc phonograph. Perhaps the recordings were indeed made on a cylinder phonograph and then transferred to disc. A lot of recording activity involving dubbing was going on in conjunction with the Kinetophone. In fact, is it not possible that the Wilson recordings could have been recorded on the large Kinetophone masters and then transferred acoustically to disc masters?

The esteemed editor of this periodical feels that the recordings had to have been made directly onto disc. Martin Bryan points out that the Edison Disc Phonograph wasn't officially introduced until October, 1913. Therefore, the Edison company would have avoided any mention of discs when they said the speeches were recorded on "an Edison Phonograph." Furthermore, master logs unearthed by Ray Wile show that the Wilson

recordings were made in Washington, D.C., not West Orange, which would be listed if the recordings were dubs.

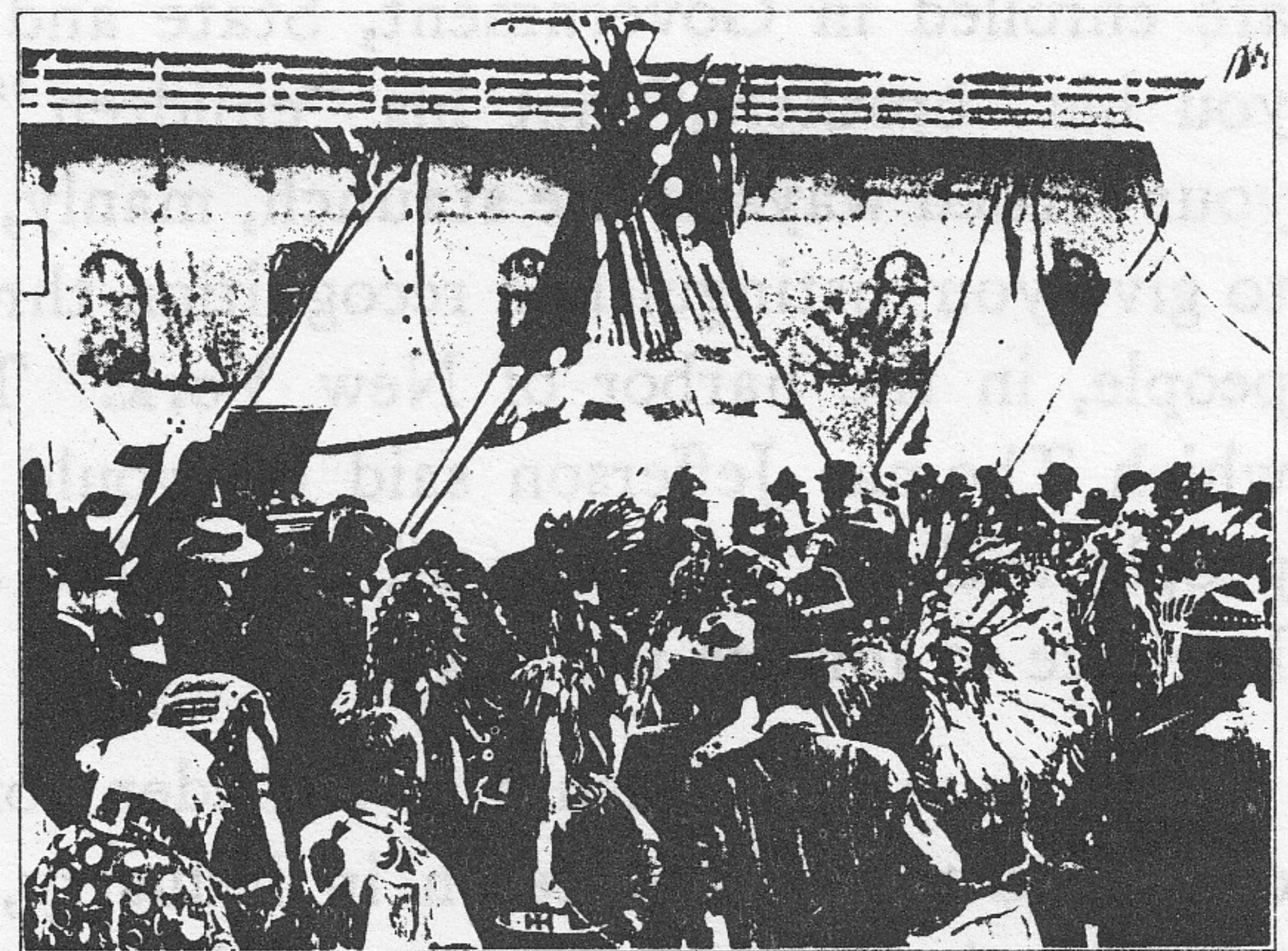
There is no question that the pressings were played to the Native Americans on a disc machine, as one such event is depicted in the November, 1913 E.P.M., page 7. The location was an American Indian exhibit at the Spokane Interstate Fair September 17, 1913. The audience was a mixture of Native Americans and whites.

A final point in favor of the recordings being direct recordings on disc is the fact that Edison disc masters took a long time to process into finished pressings. So to record the May 24th speech on cylinder, process that cylinder, dub it to disc, and process the disc to finished pressings in time for performances in July would have been unlikely.

A last question is: Do any finished pressings survive? I do not know of any. The Ford Museum has the plated master, but no pressings. Neither are there pressings of the Wilson disc at the Woodrow Wilson Library at Princeton, New Jersey, or the Edison National Historic Site. Perhaps the Library of Congress or the Department of the Interior may have pressings, but I will leave that search to collectors living near Washington, D.C.

One further note: We don't know what the label copy looked like. We would assume that the Edison company would have engraved a suitable label copy for the first permanent recording of a sitting President of the United States. Indeed, record labels would be needed in order to keep Wilson's speech separate from the other official speeches played at those tribal gatherings. Who knows, the records may have had their own boxes like those used for Edison's classical discs of those early days. At any rate, should any collector come across an unlabeled Diamond Disc, he or she should look for matrix 1400, S1 or S2. Those numbers will indicate one of the elusive Wilson discs.

(The complete text of President Wilson's address is reprinted on the next page; it appeared in the August 1913 issue of The Edison Phonograph Monthly.)



PRESIDENT WILSON'S ADDRESS TO THE INDIANS AT THE INDIAN CONGRESS, SPOKANE, SEPTEMBER 17TH.

Address of the President of the United States to the North American Indian

*Delivered into an Edison Phonograph, at the White House, Washington, D. C.,
May 24, 1913*

My Brothers:

A hundred years ago, President Jefferson, one of the greatest of my predecessors, said to the Chiefs of the Upper Cherokees:

"My children, I shall rejoice to see the day when the Red Men, our neighbors, become truly one people with us, enjoying all the rights and privileges we do, and living in peace and plenty as we do, without any one to make them afraid, to injure their persons, or take their property without being punished for it according to fixed laws."

This I say to you again to-day; but a hundred years have gone by, and we are nearer these great things then hoped for, now, much nearer than we were then. Education, agriculture, the trades, are the red man's road to the white man's civilization to-day, as they were in the day of Jefferson, and happily you have gone a long way on that road.

There are some dark pages in the history of the white man's dealings with the Indian, and many parts of the record are stained with the greed and avarice of those who have thought only of their own profit; but it is also true that the purposes and motives of this great Government and of our nation as a whole toward the red man have been wise, just and beneficial. The remarkable progress of our Indian brothers towards civilization is proof of it, and open to all to see.

During the past half-century you have seen the schoolhouse take the place of the military post on your reservations. The administration of Indian affairs has been transferred from the military to the civil arm of the Government. The education and industrial training the Government has given you have enabled thousands of Indian men and women to take their places in civilization alongside their white neighbors. Thousands are living in substantial farmhouses on their own separate allotments of land. Hundreds of others have won places of prominence in the professions, and some have worked their way into the halls of Congress and into places of responsibility in our State and National Governments. Thirty thousand Indian children are enrolled in Government, State and Mission schools. The Great White Father now calls you his "brothers," not his "children." Because you have shown in your education and in your settled ways of life staunch, manly, worthy qualities of sound character, the nation is about to give you distinguished recognition through the erection of a monument in honor of the Indian people, in the harbor of New York. The erection of that monument will usher in that day which Thomas Jefferson said he would rejoice to see, "when the Red Men become truly one people with us, enjoying all the rights and privileges we do, and living in peace and plenty." I rejoice to foresee the day.

It gives me pleasure as President of the United States to send this greeting to you and to commend to you the lesson in industry, patriotism and devotion to our common country which participation in this ceremony brings to you.

"Meet Me Tonight in Dreamland" and Several Dealers

(Part 2)

by L. Brevoort Odell

In 1948, we were on another week-end trip, staying at the Sussex Inn in Sussex, New Jersey. The day on Saturday had been scorching with over 110 degree temperature. Our room was even hotter. That night, we had to soak our feet in the bath tub with cold water to get any sleep. We had been directed to a dealer near Warwick, New York, named Helt. We wended our way there and found Mr. Helt had gone to an auction. We were told where the near-by auction was being held, so went to it. One of the items put up for bids was a basket on Indestructible cylinder records. I expected to have Mr. Helt bid on them, but all was quiet. Out of fun, I bid one dollar. The sum was not challenged, so we got forty-eight Indestructible records for \$1.00!

Mr. Helt followed us back to his barn-sales room. Well, if Decker's place was in good order, Helt's was just the opposite; yet in all the chaos, Helt could put his hand on anything. He pointed to a heap of rags and said under them was a Columbia Grand, the machine which could play Indestructible Records with a special reproducer loud enough to be heard a block away. This was a model I was seeking! "I put them rags over it to keep the leaky roof from spoiling it," Helt said. I began to uncover the rare machine, only to find it was falling apart with rust and loose joints in the body, and worst of all, it was covered with lice! Needless to say, we did not wish it.

We did get some very fine Blue Amberols from a shed across the road. Helt also had models "C" and "H" reproducers, selling for \$1.50 each. Records were fifteen cents each. We made trips to his place after we moved from Brooklyn to Branchville, New Jersey in 1951. Helt died about 1956. His widow, who really ruled the roost, tried to keep the business going. The last time we were there, the place looked worse than ever. Mrs. Helt said, "Somebody got into the store and mixed things all up!," said with a vehemence as though we were the guilty party!

The most colorful, friendly, generous dealer we ever found was "Trader Moore" in Rio, New York. We became friends with him and his dear parents. He started me to repairing Phonographs and other things, an art I had long before learned in the city. He always paid more than I asked, paying in silver dollars, never in paper money.

In the winter, he let his red beard grow and, wearing a raccoon coat, would go driving in a large, old fashioned automobile. Many a friendly visit warmed out hearts with Trader.

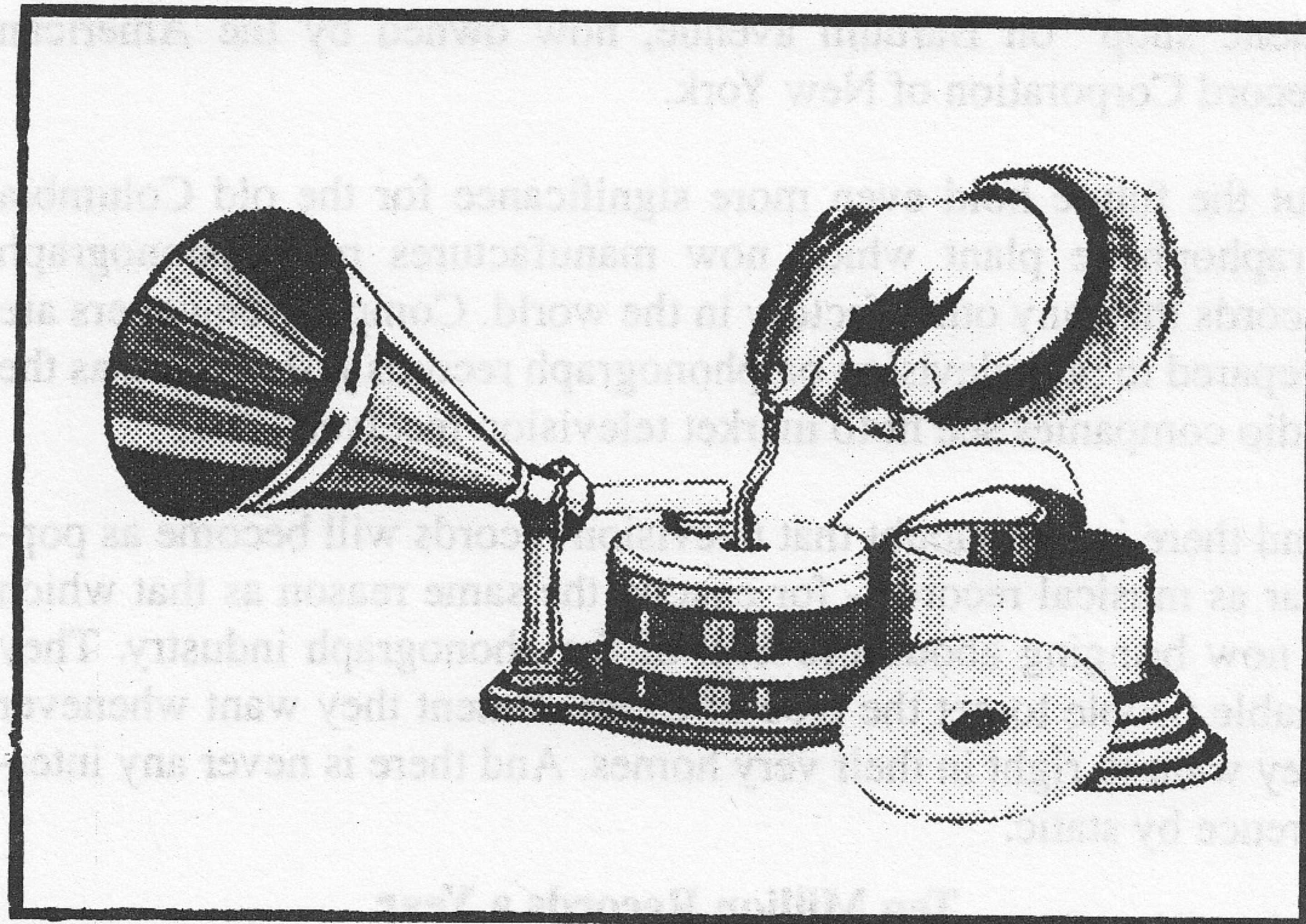
He introduced us to his young friend, Jim Carpenter, who was just starting in the antique business in Montague, New Jersey.

One of the things Trader gave me to mend was a device with stiffed birds which "whistled." It was in a wrecked condition. To make the bird sing, one had to put a nickel in the slot. I finally repainted the birds and made the novelty run. Trader rented it to a restaurant in Newfoundland, New Jersey. We ate there once and saw the "Bird Cage" on exhibition, luring customers to "put a nickel in the slot." While there, a woman put her nickel in the contraption and was so delighted she called to a friend, "Come hear the birds sing," but it played such a short time, it stopped before her friend came.

"Is that all it does?" she asked me, with fury in her voice. I told her that was all. "Huh," she grunted, "That ain't a nickel's worth!"

It was Trader's picturesque red store, with its porch, in the wooded hills of Rio that I found six of the soft wax discs that Columbia made in the late 1890s for use on their little toy, children's Graphophone. The machine was missing, and only two of the discs were not broken. Pictures of the toy machine showed that it was hand-turned. I believe that the records were "hill and dale" cut.

I well remember the "bachelor party" Trader gave Jim Carpenter when Jim was married to Merriam. There was no liquor or trying to get anyone drunk. It was all men, a jolly affair. Trader showed some rare Pathe home films he had gotten, films 9 mm wide with one hole sprocket; pictures of festivities in Germany. One time, I made quite a haul of two-minute U.S. Everlasting Records at Carpenter's. I found the two-minutes comparatively rare. The four-minutes were hard enough to find. As I remember, Carpenter charged 15 cents each for these cylinders. And, I think at that time, the disc records were 25 cents each, Red Seal Victors included.



(to be continued)

Mr. Odell may be contacted c/o Methodist Manor, P.O. Box 142, Branchville, NJ 07826.

Revival in Record Business Brings Increased Activity to Old Graphophone Shop Here

This article from the January 16, 1938 edition of the Bridgeport Post comes to us from reader Mark Heiss. Although it contains some factual and grammatical errors, Mark has transcribed it verbatim, and we print it in its entirety. The article appears to be a "vanity" piece (and was the writer's name really Rocky Clark?), but it reveals a lot of information about Columbia's history, its contemporary operation, and prospects for the future. Perhaps the most interesting prediction is that of putting television on discs. As Mark commented, "I guess you could say that they eventually did put television on discs; it just took them half-a-century longer than they thought!" A not-so-amusing sidelight is the fact that the writer seems to be proud of the fact that the pressmen would lose their sense of feeling in their fingers "within two weeks" on the job!

Old Columbia Graphophone Shop, First Phonograph Plant in the World, Sidesteps 'Recession' as Radio Rejuvenates Industry.

WILL PUT TELEVISION ON DISCS

Barnum Avenue Factory Produces over Ten Million Records a Year, More Than Manufactured in Any Other City in the World.

(By Rocky Clark)

Bridgeport, birthplace of the phonograph industry which paved the way for the development of radio and talking movies as the world's greatest entertainment media, today is watching with marked satisfaction a rejuvenation of the record industry in the historic "graphophone shop" on Barnum avenue, now owned by the American Record Corporation of New York.

But the future hold even more significance for the old Columbia Graphophone plant which now manufactures more phonograph records than any other factory in the world. Company engineers are prepared to put television on phonograph records just as soon as the radio companies see fit to market television receivers.

And there is little doubt that television records will become as popular as musical records - for exactly the same reason as that which is now bringing about a revival of the phonograph industry. They enable people to get the type of entertainment they want whenever they want it, right in their very homes. And there is never any interference by static.

Ten Million Records a Year

Today, while many industries are suffering as the result of a so-called recession, more than ten million records a year are being made at the "graphophone shop" - and business is increasing at a

rate of a million a year. Company officials readily admit, too, that radio, which caused the first real slump in the phonograph business, has actually revitalized the record industry. The novelty of radio is fast wearing out, and the public is again turning to records to provide the type of music they seek at whatever time they desire it.

Subsidiary of Movie Concern

Many changes have taken place at the "graphophone shop" since it first began manufacturing Thomas Edison's talking machines and records in the old Howe Sewing Machine factory here in 1888. Independent of all other industries at that time, the shop is now a subsidiary of Consolidated Film Industries through which it is linked directly with radio and movie enterprises, Republic Pictures.

Where a few years ago the Barnum Avenue plant was manufacturing Columbia records exclusively, today it produces Columbia, Brunswick, Brunswick Hall of Fame, Brunswick Polydor, Vocalion, Melotone, Perfect, Conqueror, Playtime, Watch-Tower and foreign Gramophone records in addition to several type of electrical transcriptions for broadcasting, sound records for movies, "Talking Books" for the blind, and such educational products as Phonograms for the International Correspondence Schools, Language Phone records for Funk and Wagnalls company, and the Music Education Series for Ginn and company recorded by the New York Philharmonic Orchestra.

According to Roy C. Marquardt, plant manager for the American Record company here, 8,000,000 of the 10,500,000 records produced here in 1937 were sold to home-users, and owners of musical slot machines. The remaining two and a half million were transcriptions, educational or sound effect records.

Nets \$2,000,000

Aggregate sales for the past year netted the company two million dollars. This figure includes, in addition to records, the sale of phonographs and needles. The latter are no longer manufactured in Bridgeport, the local plant concentrating its production on records. Between forty and fifty million needles are sold during the year, according to Mr. Marquardt. Portable electric and spring-wound phonographs still find a large market, he said, although radio-phonograph combinations are popular in the American market.

Although radio has revitalized the record industry, George Jaycox, chief engineer at the local plant, sees television spurring the business to new heights.

"We are ready to put television on phonograph records whenever the industry becomes popular", he said. "Television is merely the reproduction of pictures through electrical impulses. These impulses can be put on a record, the same as music, and reproduced through a combination television-phonograph just as the modern record-players employ radio receivers for amplifying the music of a phonograph record.

Paved Way for Radio

Bridgeports pioneers in the phonograph industry indirectly paved the way for radio and talking-movie engineers, according to Jaycox. They worked out the necessary scientific equations needed for the reproduction of sound, he pointed out, and radio pioneers merely had to apply these equations to the electrical content of the air waves. The sound track on motion picture films, he said, is similar to the sound track on phonograph records. The first runs in a straight line along the edge of the film, the other runs in circular

fashion around the face of the phonograph record.

The importance of phonograph records, he said, lies in the fact that they provide the only possible means of preserving sound indefinitely. Stored away in the local "graphophone shop" are recordings of the inauguration speeches of Presidents Wilson, Harding, Coolidge, Hoover, and Roosevelt. Some day these will probably be used in producing albums of historical speeches for sale to the public.

Sale of records in albums is nothing new, of course. Great symphonies, too lengthy to be incorporated into one record, have been reproduced for several years in series of records which are sold in album-form. Record albums have recently entered the popular field, too. When Bessie Smith, renowned blues singer, died last September, her 12 most popular records were re-issued in album form and placed on the market.

Expeditions Find Talent

Miss Smith was "discovered" by a so-called recording expedition. These expeditions consist of three men - a recording engineer, studio manager or producer, and a business agent. Equipped with recording apparatus, they tour various parts of the world in search of new talent popular in the particular locality found. "Master records," from which the local plant is able to manufacture as many duplications as are needed, are made in these localities.

Just recently an "expedition" returned to Bridgeport after a search for hillbilly talent from Hattiesburg, Miss., to Hot Springs, Ark. They brought back several "master records" made by a Texas aggregation called the Light Crust Doughboys. The group recorded tunes with such titles as "Gig-a-Wig Blues," "Roll Along, Jordan," and "Dusky Stevedore." Their records have proven so popular down Texas way that the local plant is kept quite busy supplying the demand.

Other units similarly discovered bear such strange titles as "The Saddle Tramps," "Kitty Gray and Her Wampus Cats," "The Philyaw Brothers," "Prairie Ramblers," "Frank Novak and His Rootin' Tootin' Boys," "The Night Owls," "Sons of the Pioneers," and "The Chuck Wagon Gang."

[Note: The following sentence appears to be out of order and incomplete, but it is reprinted here as it appeared in the original Bridgeport Post article]

A few such tunes as "Rosalie" are popular in the hillbilly country, but most of the numbers recorded by [sic] has recently been drafted by the movies, and his pictures are as popular in the southwest as his records. These unique units carry such titles as "Down Along the Sleepy Rio Grande," "The Old Araphoe Trail," "Exchange for Your Soul," "Never No More Hard Times Blues," "The Maiden's Prayer," and "Little Green Mound on the Hill."

The latter, undoubtedly as sad tune, is similar to another type of song that goes over big in hillbilly country - dirges on the misfortunes of others. Recordings of such songs as "The Floyd Collins Cave-In," "The Wreck of the Old '97," "The Morro Castle Disaster," and such tragedies in the news found a ready market in the backwoods country, according to Mr. Marquardt.

Will Become Folk Music

Vernon Dalhart was a pioneer in recording this type of song which,

Mr. Marquardt believes, will eventually become the folk music of America. Gene Autry, long favorite recorder of this type of song, has recently been drafted by the movies, and his pictures are as popular in the southwest as his records.

Jimmie Rodgers used to sing these dirges for the local phonograph companies biggest rival Victor. Autry was second in popularity to Rodgers. Then, several months ago, Rodgers died. Autry walked into a Columbia recording studio and sang "The Death of Jimmie Rodgers" into a recording microphone. Production of the number was rushed at the local plant, and the records sold like hot cakes. Since then, Autry has been the hill country's favorite.

Records have always found a ready sale in the hillbilly country, according to company officials, because farming provides the sole livelihood in that section of the country. During the winter months, when the farms lie idle, the natives likewise remain idle in their homes seeking the type of entertainment they enjoy. Radio doesn't provide them with enough hillbilly music or dirges, so records fill the void.

Record in All Tongues

Recording expeditions also invade foreign lands in search of talent. The Columbia foreign catalogue contains recordings in Chinese, Japanese, Lithuanian, Persian, Swedish, German, Italian and just about every other known language in the world.

In the stock rooms at the Barnum Avenue plant are recordings by kings and other well known European and Asiatic figures. The voice of the late Pope Leo and the Sistine Choir is being preserved here for posterity on records. And, of course, works of the greatest opera and concert stars of the 20th century are likewise available on records.

Heidt's Music is Best Seller

Records of the dance music of Horace Heidt's Brigadiers are today's best sellers, according to Mr. Marquardt - not merely in the United States, either. Heidt recordings are in great demand in Germany, England and other countries, he said.

Others who's recordings are in great demand, he said, are Phil Regan, Alice Faye, Dorothy Lamour, Belle Baker, and the orchestras of Russ Morgan, Jan Garber, Teddy Wilson, Duke Ellington, Artie Shaw, and Joe Rines.

"Dardenella," which became popular about 20 years ago, was the biggest seller in the company's history. About 400,000 platters of this number were sold, although close to a million recordings of the hits in Al Jolson's "Sonny Boy," were also marketed.

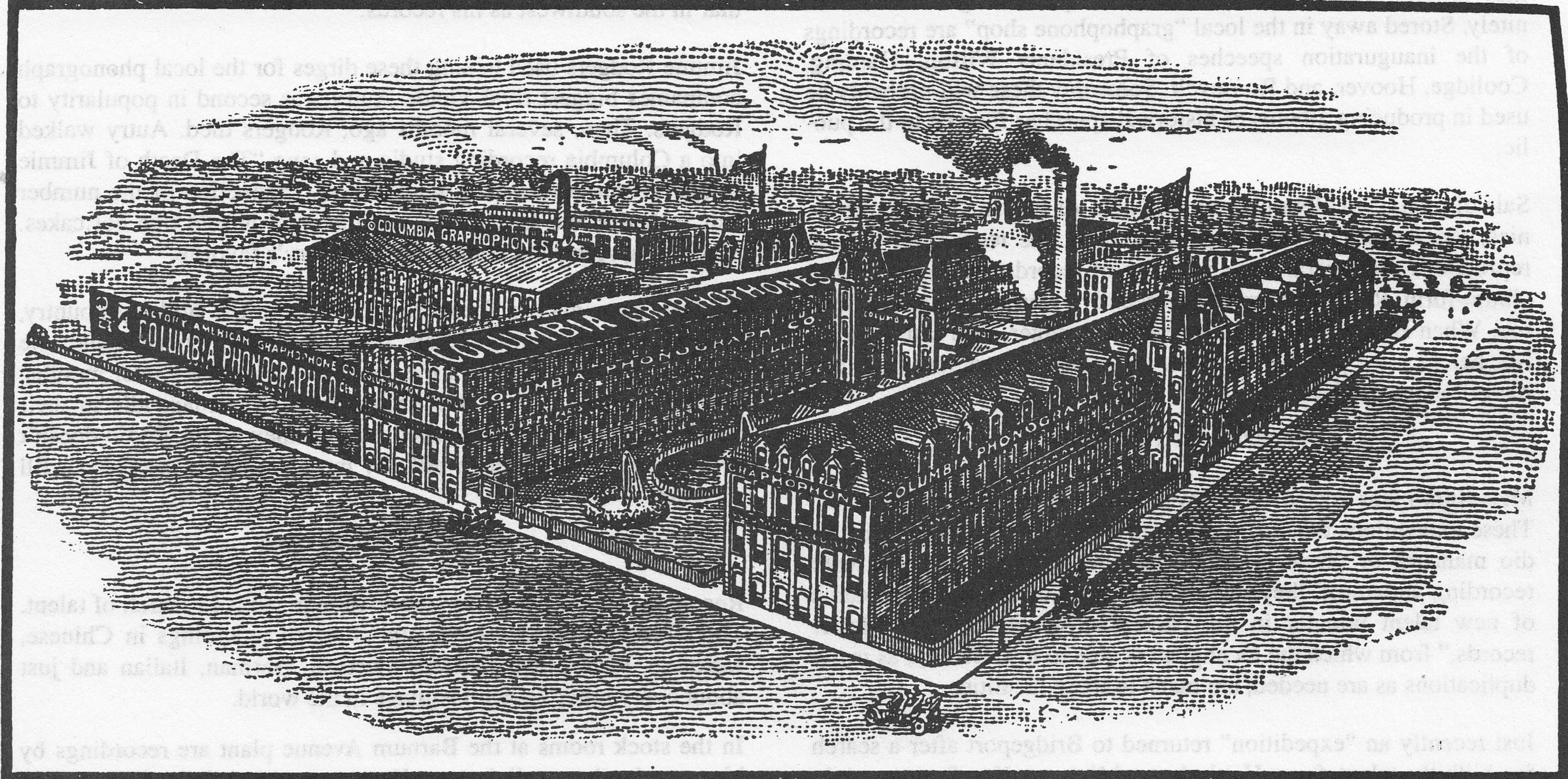
More recently, "The Music Goes Round and Round" became a best seller about a year ago. About 150,000 records of this number were marketed.

Hits Speedily Recorded

The current Yiddish hit, "Bei Mir Bist du Schoen," bids fair to become the best seller for 1938. This number can best be used to illustrate the rapidity with which records are now put on the market. If a competitor puts a number on the market first, there is a great loss in sales, so "scoops" are as important in the record business as in the newspaper game.

When it became evident along Broadway that "Bei Mir Bist du

The Columbia Graphophone plant, as it looked in an era when smokestacks belching carbon monoxide into a smog-filled sky was something to be proud of! (from a 1908 catalogue)



**FACTORIES OF THE COLUMBIA PHONOGRAPH CO., GEN'L.,
BRIDGEPORT, CONN.**



Schoen" was to be an outstanding hit, the local plant was immediately informed by wire from New York recording studios that Russ Morgan's orchestra was making "master records" of the number. That was on a Friday morning. The "masters" would be rushed by special messenger to Bridgeport for production as quickly as possible, according to the wire.

The messenger arrived by the express train Friday afternoon with the "masters" containing five versions of the song. The "masters," expensive aluminum disks, with a soft lacquer coating of the same impedance as wax - known as "Instantitie" - were immediately placed in silver-plating baths at the local plant, silver being the fastest "conductor" usable. Each silver-plated "master" in turn was rushed to the copper plating baths to be strengthened sufficiently so that a copper "mother" record could be made. From the copper "mother," a nickel-plated stamper was made for use on a stamping machine which produces the record for market.

Production Started

Samples of the five records produced by this process from each of the "masters" were rushed to New York the following day. Production men there indicated the one they decided best for the market, and the local plant began stamping out and shipping records of "Bei Mir Bist du Schoen" for retail sale Monday morning.

The copper "mother" of each record produced at the local plant is filed away for use in casting nickel-plated stampers at any future time that demand arises for further pressings of the record.

The press operation is one of the most interesting phases of the

work in the "graphophone shop". Slabs of the shellac-compound, out of which records are made, are placed on a heated surface alongside of each press. These are heated to a temperature of more than 200 degrees - hotter than boiling water - whereupon the press operator picks them up in his bare hands one at a time, and places them in the press which, in turn, employs a 90-ton pressure to flatten them out between two nickel-plated stampers, producing a finished double-faced record. Cold water runs through the press, solidifying the record before it is removed by the operator. Handling of the hot record-compound deadens the nerves in an operator's fingers so that within two weeks his fingers are unable to feel anything.

Each hundredth record from each press goes to a testing room where it is played by a girl who listens for flaws. If she hears a flaw, the press is stopped before further records are made and the error corrected.

Don't Hear Music

So accustomed have these girls become to their work - listening to one record after another continually for eight hours a day - that they are seldom conscious of the music issuing forth from their booth-phonograph.

At present, the plant employs 288 persons, although a night shift was used during the month of October for turning out extra records to meet the Christmas demand.

When the plant was operated by the Columbia Graphophone Company, there was a larger number of employees inasmuch as phono-

graphs, needles, and other accessories were manufactured there. Today, production is confined to records, the rest of the equipment being made elsewhere.

More recently, the company has developed a new process for producing records - the development of the lacquer disc for added precision in making "master records". Wax "masters" have become obsolete as a result.

Throughout the world, the local company is affiliated with other recording companies. "Master records," made in those countries, are shipped to Bridgeport for reproduction and vice-versa. In Germany, the Deutsche Gramophone company finds a ready market for Bridgeport-made records. With Horace Heidt and Guy Lombardo heading the list of best sellers.

In England, the English Decca Phonograph company of London retails a large number of American records, with Duke Ellington in great demand. The Columbia Graphophone company of Australia markets a large number of popular-priced records, and in France, the Societe Anonyme de Transport Janesmann of Paris exchanges "masters" with the local concern.

From these countries, the local plant obtains "masters" used in producing for the American market the records by the London Philharmonic Orchestra, Vienna Philharmonic Orchestra, Orchestra Symphonique de Paris, Paris Conservatory Orchestra, Cantori Bolognesi Chorus, the Berlin State Opera company, European dance bands, and so on.

In recording companies throughout the world can be found engineers trained at the Bridgeport plant. John Hudson, a former Bridgeporter, introduced the phonograph industry in Japan. Louis Sterling, who had his training at the local plant, is president of a chain of European recording companies.

Although popular records are in the biggest demand, local company officials report the production of classical records most profitable. Between 650,000 and 700,000 classical records, in album form, are sold each year. Sir Thomas Beecham's recordings of the London Philharmonic Orchestra are the best sellers in this division, known as the Master Works series.

Beethoven Most Popular

The symphonies of Beethoven and Bach are the most popular, according to Mr. Marquardt. Beethoven's Ninth Symphony is the best seller, with Beethoven's Fifth a close second.

The company also reports a surprisingly large market for religious records. More than 40,000 recordings in Judge Rutherford's Watch-Tower series have been sold.

Electrical transcriptions for advertising agencies make another profitable division of the local factory's production. So do electrical transcriptions for radio stations.

Recording studios of the American Record company, located in New York, Chicago and Hollywood, are equipped with sound effects departments, similar to radio studios. These are used in adding realism to the music or drama of certain recordings, especially the transcriptions.

"Scoop" on Hindenburg

It was while making a sound effects record of airplane noises at the

Newark Airport last spring that a recording engineer and radio announcer witnessed and recorded the tragic Hindenburg explosion. The record was so dramatic that radio networks for the first time permitted the broadcast of the recording - so that the world could hear the tragedy just as it occurred. That record is still on file at the local plant for posterity.

Started Business in 1888

These, of course, are new phases of the record business, far removed from the type of work done at the "graphophone shop" back in 1888 when it began production here in the old Howe Sewing Machine factory. That was but ten years after Thomas A. Edison had patented the world's first phonograph which, employing a tin-foil record, reproduced the first recorded words "Mary had a little lamb," spoken by Mr. Edison himself. That record, of course, was of little use. Since tin-foil was very soft, it couldn't be played more than once.

It was seven years later that Alexander Graham Bell, Chichester Bell and Charles Sumner Taintor discovered a method of recording sound in a soft wax cylinder that could be played 50 or 100 times before wearing out. This discovery, patented in 1888, led to the founding of the American Graphophone company which acquired the old Howe factory and began production of the first phonographs in the world here in 1888. Edward D. Easton, formerly a court stenographer, was president of the company and Mr. Taintor in charge of production.

The sewing machine shop proved handy for the manufacture of graphophones which employed the same treadle power for revolving the cylindrical records as did the sewing machine. About three machines were produced each day.

The first graphophones were not sold, but leased, as telephones are now. They were used in offices, as dictaphones are today, rather than for entertainment purposes - but office people objected to the treadle arrangement which, in 1892, was replaced by the first spring-driven motor to revolve the cylinder at a regular speed. This was an invention of Thomas Macdonald.

Gilmore's Band Was First

From this point on, the graphophone became an entertainment device. Gilmore's Band, the predecessor of Sousa's Band, produced the first "master records" containing music. These were used in "Nickel-in-the-Slot" machines for such amusement resorts as Coney Island. Shortly thereafter, phonographs were made for home use, and by 1896 the factory was working day and night making machines and records.

Even today, the "graphophone shop" employs some of the same men who pioneered in the industry back in those days of its infancy. Among them are E.V. Sloane, power plant engineer, who has been with the company 45 years, and Frank C. Hinkley, designer there for 39 years. Hinkley's inventions are found in every phase of the history of phonograph engineering.

The first disc records were manufactured here in 1902. They were an eighth of an inch thick and eight inches in diameter. Horns had been added to the phonographs a few years before. By 1906, phonographs began to take on a picturesque design. Until then they had been merely machines, unsightly for use in the living room of an otherwise nicely furnished home. Eighteen years ago, the Barnum avenue plant was constructed to meet the increased business.

My Pal, Irving

by Wilfrid Graham

The picture below was taken during the summer of 1957 in Lake Placid, New York. My wife, Helene, and I went there for a two week vacation and when we walked into the hotel lobby, lo and behold, there was Irving Kaufman. In the picture, Irving's on the right and I'm on the left.



Helene and Irving's wife Belle were old friends. Helene lived in White Plains, N.Y., and the Kaufmans in nearby New Rochelle. Helene and Belle had been friends for many years prior to our marriage in 1937. Helene introduced them to me about a year before. Irving and I became fast friends, and we attended many delightful parties at their beautiful home in New Rochelle. Incidentally, Irving was a great fan of Billy Murray,

and we used to spend hours together listening to the Murray records in my collection.

Irving had a magnificent tenor voice and could fill the house without any mike, very much unlike Rudy Vallee, Russ Columbo, and many others! His was a real legitimate voice, and he could render "Donna e mobile" as well as (if not better than) some of the so-called secondary tenors at the Met. He would not go in for the classical repertoire, as he said he could not compete with the giants in that field; but he knew he was tops in his own field, and he stuck with it.

After Irving passed away, Belle went to Florida for the winter and came up north for the summer to her daughter Carol in White Plains. On one occasion she came to see us at our home, and I had Fred Williams come over at the same time. She played the piano so beautifully for us, and Fred was just thrilled not only to meet her, but to hear her play. Later on after Helene and I went to Florida for the winters, we visited her at her home in Bonaventure.

[Editor's Note: Though both were extremely prolific recording artists, Irving Kaufman and Billy Murray did relatively little record-making together. One of their good duets for Victor was #17942, "Are You From Dixie?" Irving's wife, Belle Brooks, had a career of her own, but evidently was not a frequent visitor to the recording studios. Her one known record from "the period" was made, oddly, with Irving's brother Jack for Gennett, #6030: "The Coat and Pants Do All the Work" & "He Knows His Groceries."]

Our 1995 Contest

Traveling this summer? Are you "Alabamy Bound"? Perhaps you're going to "Chicago (That Toddlin' Town)" or maybe you prefer the rocky coast "Away Down East in Maine." This year's contest asks you to think of as many specific states, cities, places, etc. in the U.S. (and its territories) which received tribute on recordings made before 1936. To qualify, you must list the title, artist, record label and number (U.S. recordings only) for each place. Further, if the geographic location is not evident by the title, you must also identify the place the song is about. Entries receive one point for each song listed (multiple versions on different labels don't count, but you may include them anyway); only specific geographic places with capitalized names will count (no generic "seasides" or "souths" will do!). All entries will be tabulated in a future issue of the GRAPHIC, and the winner will receive a prize -- as yet, undetermined. Entries must be received by September 20, so get out those atlases, road maps, and old records!

IN REVIEW

(Reviews by the Graphic editor, unless identified otherwise.)

Berliner Gramophone Records--American Issues, 1892-1900, by Paul Charosh.

It is fitting that after more than twenty years of research, this book appears in the decade when the commercial Gramophone and its curious little 7" discs turn 100.

Basically, Paul Charosh's book documents over 3000 distinctly different U.S. Berliner recordings issued up to the spring of 1900, which appeared under some 2300 catalogue numbers. Berliner's primitive process could not make multiple stampers from each master; consequently, when a stamper wore out (or for some other reason needed to be replaced), a new recording had to be made. The result was that over the years of production several different recordings were frequently used for a single catalogue number. For example, Charosh has documented no less than seven different recordings of "Put Me Off at Buffalo" (#993), recorded by four different singers!

Like virtually all record producers of the early 1890s, Berliner started off production with a "block" system of numbering. That is, each category of music received its own numerical block (#1 and up for band music, #150 and up for male vocal solos, #200 and up for cornet solos and duets, and so forth). Collectors should understand, therefore, that because the known range of catalogue numbers is from 1 to 8021, far fewer than 8021 numbers were ever actually used. And like nearly all producers who had survived to the end of the decade, it was eventually discovered that the block system was inadequate for practical purposes (the initial "band" block, for example, became filled when it reached #149 and had to be restarted at #8000). Consequently, in the spring of 1899 Berliner began issuing new releases in consecutive order, beginning at #01. This series is known to have reached #01304, when production was halted a little more than a year later.

The repertoire and output from Berliner appears to be much broader than most collectors would suppose. In addition to the usual marches, hymns, and popular songs one usually encounters, there were several recordings in various ethnic languages, ranging from Greek and Turkish to Spanish, Italian, German, and French (note that these were not from imported masters, but were all recorded domestically). More significantly, Berliner was probably the first producer to issue commercial recordings of Native American melodies. The world of opera was not overlooked either; there are no less than ten different vocal recordings listed of six arias from Il Trovatore, for example ...although George J. Gaskin's version of the "Miserere" (in Eng-

lish) would probably not make it into the Metropolitan Opera archives! Most amazing to me, however, are the original cast recordings from such pre-1900 New York shows as "The Serenade," "The Fortune Teller," and "Robin Hood."

Berliner's artist pool was not enormous, but many were quite prolific. The singers, predominantly male, included the familiar Arthur Collins, George J. Gaskin, Dan W. Quinn, J. W. Myers, Haydn Quartet, and so forth. But there are also forgotten singers, such as John Terrell, whose odd billygoat-like tremolo has always amused me -- he made over sixty records! Talking and singing are represented by the familiar Cal Stewart and Len Spencer. Instrumentalists and ensembles abound, with Sousa's Band leading the list in variety and number. There are also the expected banjo, cornet, and xylophone recordings, along with such curiosities as unidentified organ, street piano, and hand organ solos. Operatic arias, foreign and standard selections rendered by Emilio de Gogorza (as "E. Francisco"), Albert Del Campo, and Ferruccio Giannini number well over one hundred. And who wouldn't love to stumble upon one of the spoken records by such notables as Joseph Jefferson, Dwight Moody, Chauncey Depew, or the famous "Buffalo Bill" Cody?

The book's main section consists of a listing of all known Berliner discs, arranged in numerical order -- the "block" series first, followed by the "0" group. All pertinent information is shown here, including recording locations and dates, when known (thankfully, much of this data was frequently inscribed on the masters when recorded and as a result appears in the paperless label areas of the records). A great portion of this information comes from the existing records themselves, as Mr. Charosh was able to enlist the assistance of countless private collectors and institutions over the years. This is fortunate, as there are some discs which do not appear in any of the handful of existing catalogues and other original source documents which were also utilized.

There are three useful indexes for easy access and cross-reference to the main body: title, artist, and recording date. While we might expect the first two in a work of this nature, the third is a welcome surprise. All known recording dates have been arranged in chronological order. Here, as we progress through the Berliner centennial decade, the collector can easily identify specific recordings which are exactly one hundred years old on a specific date (a feature not available to those with brown wax cylinders of the same era). The volume also contains a helpful introduction and user's guide, along with ten fine illustrations of various label styles.

Paul Charosh's Berliner research began several years ago, and presumably continues; because of the amount of time that has passed, and the fact that so few original documents survive, the complete Berliner catalogue may never totally be reconstructed. However, he had reached a point where an enormous mass of data had been acquired, and

friends and colleagues encouraged him to go to print with it. It is hoped that as a result of this book additional information, numbers, takes, and recording dates will come to light. As it stands, though, the book is an impressive and monumental accomplishment.

Berliner Gramophone Records--American Issues, 1892-1900 (ISBN 0-313-29217-5) contains well over 300 pages. It is published by Greenwood Press, P.O. Box 5007, Westport, CT 06881. [Note: there is a possibility that we will have the book in stock soon.]

Comedian Harmonists, by Peter Czada and Gunther Grosse

This beautiful book, in fact, sets a standard for publications on musicians and singers whose performances have been recorded on sound carriers. It has been written in such an engaging style, that the reader absorbs the atmosphere of the late twenties and the thirties of this century. Not only in Europe, but in Australia and the USA as well.

The history is described of a group of male singers called the Comedian Harmonists, and also the environmental aspects of the period. The position of Jews in Germany just after the Great War of 1914-1918 is mentioned in the section that covers the personal lives of the members Frommermann, Cycowski and Colin, as well as later on in the book when the Nazi era is mentioned.

One gets a good impression of the development during the interbellum of the taste of the general public and the demand for high quality light entertainment, where singing is important and not just a vocal chorus. It is interesting to read how much attention was paid to bring beautiful voices together and to attain a high level of singing. When one sees the various labels of gramophone records (a number in colour in the book), it becomes clear that this seems to have been a universal taste since the group sang in German first, but later also in English, French and Italian.

Apart from performances in theatres, the Comedian Harmonists also assisted in more than ten German moving pictures of pre-war fame with titles such as: "Die Drei von der Tankstelle" and "Bomben auf Montecarlo." All this is very illustrative in describing the atmosphere in that period of "Gottterdammerung" in the deepest economic and somewhat later of the more profound moral crisis in Germany just before the Second World War.

The gist of the book can be described very concisely. There once was a group of successful male vocalists in the USA, "The Revelers," whose gramophone records were a sensation in 1927. Four well educated voices with piano accompaniment singing perfectly arranged songs as "Nola" and "Dinah." The success of the disc records of this group in Europe caused Harry Frommermann in Berlin, where there was much unemployment among artists (as well as in nearly all other professions), to form a group on the same principles as those of the USA example in 1927/28. The book describes the starting problems in detail. However, their first Odeon discs were already recorded in August

1928.

They quickly became so popular that their vocal assistance was required in moviefilms as of 1930. Because half of the group of the Comedian Harmonists consisted of Jewish people, the forming of the Nazi government forced the group to perform permanently outside German in 1934. They toured through Europe and the USA, where they had more than thirty broadcasts for NBC in 1934. In early 1935 the group split into two parts: a Jewish part and an Arish one that was allowed to perform under Nazi law. The Jewish group, extended with new singers, maintained the name, while the German part (also enlarged) carried the name "Meister Sextett." The Comedian Harmonists then travelled through non-Nazi Europe, and had under the name "Comedy Harmonists" great success in Australia, New Zealand and America. The group operating under the name "Meister Sextett" also had good success on the European continent. In fact, both remains of the original Comedian Harmonists had success until the forties. Then, however, the decline in popularity became manifest.



Had public appreciation changed? Was the war the cause of a change in taste? The Meister Sextett came to an end in 1941 and the Comedian Harmonists a bit later. Although after 1945 it was tried to revive the Comedian Harmonists with American singers, the success of the old days was never

repeated.

in the book ample attention is paid to the lives of the various members, as well as the situations under which they performed. All histories are accompanied by pictures. Special mention should be made of the very fine quality of the crisp black and white photographs. The book is intended not only to be a tribute to the fine vocalists that operated as Comedian Harmonists, but also as a collectors' compendium, for it contains a full discography of 78 rpm records and LP albums for all the three groups: Comedian Harmonists from Berlin, Meister Sextett and Comedian Harmonists emigrants group, as well as a complete filmography. An exhaustive bibliography and personnel index is added. All in all, a very recommended book.

Comedian Harmonists is 202 pages, lavishly illustrated in black and white pictures, with eight pages and dust cover in full colour. It is published by Edition Hentrich, P.O. Box 410724, 12117 Berlin, Germany. [It can perhaps be procured in North America by using its ISBN 3-89468-082-2; we are not sure whether an English-language edition is available.]

-- F. A. Jansen

Tantalizing Tingles: A Discography of Early Ragtime, Jazz, and Novelty Syncopated Piano recordings -- 1889-1934. Ross Laird. Greenwood Press. 1995. 258 pages.

Here is finally an excellent reference book on popular piano. Ross Laird has painstakingly completed this unique project. The first piano recordings date back to July, 1889 for the North American Phonograph Company. Names such as Max Franklin, H. Greseman, Edward Issler, and George Schweinfest are listed in total. This discography lists all known published and unpublished popular recordings - 1889-1934.

The book is divided into eleven short subheadings including the scope of the listings and criteria for inclusion, sources of discographical data, artists credits, place of recording, date of recording, matrix numbers, titles, record issues, recommended reading, record label abbreviations (select illustrations of record labels), discography, pseudonyms, and addenda.

The Berliner catalogue is represented by Fred Gaisberg, Noble McDonald, Mr. Castle, and C. Elsie Blomfield who was the first female pianist to make recordings. Charles H. H. Booth recorded, "Creole Belles," in 1901. It is one of the earliest known recordings of ragtime. Booth is better known, however, as a staff pianist who accompanied the majority of the Victor Red Seal recordings from 1903-1905.

The book reads like a Who's Who in Popular Piano. Well-written and well-organized, this reference book is a must for any collector, musician, or record buff who loves the instrument as well as anyone who appreciates excellent scholarship in record research.

-- Dennis E. Ferrara

Ron Dethlefsen tells us that Neil Baldwin's new biography of Thomas Edison contains some major factual errors dealing with the phonograph. For example, he has the introduction of ten and twelve inch records happening in 1907; the Blue Amberol coming out in 1908; that only early examples of Diamond Disc phonographs were spring wound; and that the Diamond Disc output contained mostly "old chestnuts and marching songs." As a result, Ron wonders if the book might be plagued with errors dealing with other facets of Edison's life and career as well.

HERE & THERE

(compiled for the GRAPHIC by Amy U. W. Bagg)

In our last issue, we neglected to give full credit for the "Blue Amberol Discoveries" on page 13, although most readers realized the "Ron" in the article was Ron Dethlefsen. We apologize to him for the oversight! This seems to be an appropriate time to announce that our next issue will contain news of some important figures dealing with Blue Amberols. Bert Pasley will share the findings of his survey of existing copies of high numbered issues, and Ron Dethlefsen will reveal recently discovered information about pressing figures. Both will be welcome news for Amberola fans!

The case of RCA-Victor vs. Columbia and Decca has been running longer than the O. J. Simpson case, so we've decided to take a brief recess and give readers a breather this issue. The case will resume after Judge Herman Paikoff has had a short vacation!

Much information has been received regarding Martin's article about the Montgomery Ward records in the last issue. It seems the consensus of those writing is that the original series of new couplings actually began at M-4200 -- not M-4000. Those numbers between 4000 and 4199 were duplicates of couplings from Paramount (Broadway's parent). We may have enough material for a more complete update on Montgomery Ward at some future date.

Many collectors who try to maintain their holdings on a limited budget may be in the market for inexpensive shelving. They may see Hirsch Heavy Duty Steel Shelving on sale at local hardware stores as an affordable solution, but we wish to warn readers against purchasing this product. Our experience with their model TL526 was a major disappointment: a nightmare to assemble (holes that don't line up, inadequate instructions) and a finished unit that was anything but "heavy duty" (thin, flimsy shelves mounted on a poorly reinforced frame). It is too bad that this "made in America" product is so shoddy and misleading!

The mystery of Brooke of "Brooke's

Triumphal March" (discussed in the L. Brevoort Odell's article in the last issue) was cleared up by a number of readers...as we knew it would! Because collectors of early band music will find the information interesting, we quote entirely from L. E. Andersen's letter:

Thomas Preston Brooke was a colourful figure in the history of the American concert band. He founded his Chicago Marine Band in 1893 as an already established band director, and by emphasizing popular music rose quickly to fame. By 1896 the band had added road tours to its regular Chicago seasons, and for publicity featured "the biggest tuba ever made" despite the fact that the Innes band had had one made an inch larger in diameter.

By 1904 Brooke had established a grueling schedule of Chicago winter seasons and summers on tour rivaling if not equal to Sousa. During this time he engaged noted cornetist Bohumir Kryl and, when Kryl left, replaced him with Alice Raymond, who he promoted as the "World's Greatest Lady Cornetist," a radical move for its time. As if his continued musical success was not enough, he inherited \$800,000 from an English uncle in 1903.

The unremitting schedule had undermined

his health, however, and he organised Brooke's Casino and Exposition Company; the casino would enable him to relax as an executive somewhat. He said the band would play there for five months in summer, with other people's shows occupying the remaining seven, and during the winter the band would play at his corresponding Brooke's Winter Garden in New Orleans.

After the band played its 1905 summer season, however, it didn't return, and after several months of closure the Casino was taken over by Wm. Morris, the famous vaudeville agent, renamed the Concert Garden, and given over to such shows. Many years later, as the Eighth Street Theatre, it housed the WLS National Barn Dance.

Brooke filed for bankruptcy in New Orleans in 1907, his fortune gone, and died in Chicago in Sept. 1921 after a long illness. An excellent biographical sketch, from which the above has been synopsised, is found in BANDS OF AMERICA by H. W. Schwartz (Doubleday & Co.), now out of print. Brooke's Triumphal March, composed by Roland F. Seitz, was the United States Marine Band's first Gold Moulded Edison cylinder. A team was sent to Washington to record this and other selections by the band; it was released in June 1909 as No. 10137.

The Headaches of Being a 1929 Edison Serviceman

Excerpts from "Special Service Bulletin
for

Edison Radio Service Engineers"

Bulleton #5

January 22, 1929

by Ron Dethlefsen

The Bulletin #5 was one of nineteen such bulletins issued by the company between January and March, 1929 to inform service technicians how to remedy various problems in Edison's new Radio-Phonographs. It seems that Thomas Edison had purchased a flawed product in buying out Splitdorf Radio Corp. There was a lot of trouble-shooting carried out by T.A.E., Inc. to bring the Splitdorf product up to Edison's standards.

Regarding note 6(b), the acoustic process being "pushed to the limit" meant that increased groove modulation = ~~~~~~~~~ caused the stylus to actually jump out of the groove as it reached the peaks of the hills on hill and dale discs. The mass of the Edison weight kept this from happening on acoustic Edison machines.

Regarding note 11(a), this is the first documentation I have seen regarding speed change on Diamond Discs. I gather that we may assume that in early 1929 Diamond Discs began to be recorded at 78 RPM. However, we know that 78 was not really a "standard" speed until introduction of the synchronous motor in 1932 by other manufacturers.

[Editor's note: As if the headaches of rapidly declining sales weren't enough, the following passages illustrate some of the more interesting problems experienced by the new radio-phonograph combinations. Needless to say, many of these problems were brand new to a company that had several decades of experience with gears and mainsprings -- but not electronics!]

6 - Certain Notes Exaggerated.

(a) Resonance. In some of our tests it was found that certain organ notes produced a kind of blubbering sound in the pickup, especially on hill and dale records. Some of this cannot be eliminated but a great part of it was traced to "microphoning" between the pickup and loud speaker. Most of this microphoning was eliminated by mounting the loud speakers on felt and by being careful not to press them tightly against the baffle board. When correctly placed, the loud speaker felt should just touch the baffle board and should not be compressed against it.

(b) Overloading of tubes, etc. In the present chassis, the voltage on the 250 tube has been kept low because the rating of the 281 tube will not allow sufficient current to be drawn to enable the power tube to be worked at a higher level. For this reason the 250 tube may be overloaded on certain loud phonograph notes, or on notes which correspond to resonance peaks in the amplifying system. This is especially noticeable on hill and dale records. Heretofore, hill and dale records have not been used in connection with an electric pickup and have been pushed to the limit in an effort to make the mechanical reproduction compete with the result obtained from lateral cut electric phonographs. Now that the hill and dale records are being used in an electric phonograph with greatly increased response to the low notes and a higher volume level of reproduction, a number

of defects heretofore unnoticed have become apparent. In some cases, the defects are in the records themselves and cannot be overcome by adjustment of the pickup or playing mechanism. In other cases, an initially rather poor wave form from the pickup is exaggerated by the overloading of the 250 tube. This overloading may be reduced by turning down the volume control a little, and it will then usually be found that most of the blasting disappears or at least is greatly reduced. The resonant point of the pickup is high, while that of the loud speaker is low. The microphoning mentioned may sometimes be due to resonance of the cabinet itself or the turn table mounting.

10 - Certain Notes Appear Flat.

- (a) Weight. The phonograph will occasionally slow down on certain loud notes if the weight on the diamond point or needle is too heavy. This is especially noticeable on lateral cut records when starting a loud selection like "The Stars and Stripes Forever," with a new needle.* This may usually be corrected by reducing the weight on the stylus. An adjusting screw for this purpose will be found near the pickup arm pivot. The correct weight on the stylus point is 5 ounces.

*This obviously refers to another brand, such as Victor or Columbia, as the Edison lateral cut records hadn't yet been placed on the market.

- (b) Chipped Diamond. A broken point will tend to slow down the record and will be evident because of cutting or greatly increased wear.

11 - Music Generally High Pitched, Unpleasant and Unnatural.

- (a) Incorrect Speed. When all other adjustments are perfect, the quality of many records may be ruined by running them at too high or too low a speed. High speeds tend to make the records sound thin and lacking in bass, while low speeds introduce a barrel tone. The pointer on the speed regulator should be set to indicate normal speed at about 78 r.p.m. Heretofore, the normal speed for hill and dale records has been 80 r.p.m., but this will soon be changed to conform with the standard speed for lateral cut records of 78 r.p.m. If the majority of records to be played are of the hill and dale type, it may be well to assume some compromised speed of, say, 79.

- (c) Wires Twisted. A twisted cable is much less flexible than two separate wires. For this reason, the pickup leads should not be twisted. If twisted, enough torque may be developed in moving the pickup arm to prevent proper tracking on hill and dale records where the grooves are very shallow.

- (e) Microphoning. In the course of our test, one machine was found which exhibited this defect so markedly (cross talk free from radio) that it caused the pickup to skip on certain loud organ notes. In a few cases, a tendency to skip on extremely loud organ notes remains even when everything is in perfect adjustment. For the present, this will have to be considered a record defect and an effort will be made to eliminate possibility of skips from this cause in our future record production. The worst example so far found occurs in the final notes in organ selection "Chiquita."** Another bad spot was found a little past the middle of the organ selection "Laugh Clown Laugh."** Here the pickup will be found to "blubber" a little and will sometimes repeat. These are the only two bad selections found in the limited number of hill and dale records in our catalogue which have been tested. This trouble will probably occur only in organ records where there are very deep bass notes.

* Diamond Disc #52376

** Diamond Disc #52373

Obituaries

New York Times
May 10, 1995

Ray McKinley, 84, Versatile Musician In Major Jazz Bands

By PETER WATROUS

Ray McKinley, a big-band drummer, singer and band leader famous for his work with the Dorsey Brothers' Orchestra and the Glenn Miller Orchestra, died on Sunday in Largo, Fla. He was 84.

Mr. McKinley began his professional career at the age of 9 with various bands in the Fort Worth area. He left home when he was 15 and played with Milt Shaw's Detroiters and the Smith Ballew and Duncan-Marin bands. His first substantial professional engagement came in 1934 with the Dorsey Brothers' Orchestra. A year later, the band split up, and Mr. McKinley stayed with Jimmy Dorsey, leaving in 1939 to work with the band leader Will Bradley.

Together, he and Mr. Bradley produced a series of hits that often used a boogie-woogie beat. "Beat Me Daddy Eight to the Bar" was a hit in 1940, as were "Celery Stalks at Midnight," "Scrub Me Mama" and "Down the Road a Piece."

In 1942 Mr. McKinley was part of an Army Air Forces band led by Glenn Miller. He joined a small band from the orchestra, including Mel Powell, Peanuts Hucko and Trigger Alpert, and after Mr. Miller's death in 1944, Mr. McKinley took over the band.

After the war, Mr. McKinley joined forces with the arranger Eddie Sauter and formed a musically adventurous band that lasted until 1950. He then worked as a freelance singer. In 1956 the Glenn Miller estate asked him to head the New Glenn Miller Orchestra, and he spent the next decade leading that band and touring around the world.

From 1973 to 1978, he led another band playing Miller's music. He was also a consultant to Disney World in Florida and did other freelance work, often leading small bands.

He is survived by his wife, Gretchen Haveman of Largo, and a daughter, Jawn McKinley of Minneapolis.

San Francisco Chronicle
May 23, 1995

Thomas Coakley

A Memorial Mass was said yesterday at St. Anne's Catholic Church in Rossmore, Walnut Creek, for onetime popular bandleader and distinguished California jurist Thomas Coakley. Mr. Coakley died Friday at his Monterey County home at age 90.

While studying law at Boalt Hall School of Law at the University of California in the early 1930s, Mr. Coakley built a reputation as a popular bandleader. He appeared at Oakland's Athens Club and the Hollywood Roosevelt, and was a fixture at San Francisco's Palace Hotel and St. Francis Hotel. He developed a wide following on West Coast radio and nationally on the Lucky Strike Show.

In 1936, he gave up his career as a bandleader for the practice of law, settling in San Francisco and distinguishing himself before, and subsequently on, the bench.

A founder in the firm of Litterer, Coakley and Lauritzen, he became a specialist in industrial relations. He was president of the San Francisco Bar Association and was a member of the Committee of Bar Examiners and of the Board of Governors of the State Bar of California.

Mr. Coakley was California deputy attorney general from 1939 to 1942. In 1953, he was appointed judge of the Superior Court of Mariposa County by Governor Earl Warren. From 1969 to 1972, under appointment by Governor Ronald Reagan, Mr. Coakley served as associate justice of the California Court of Appeal.

While an appellate judge, he also was active in the Conference of California Judges, the California College of Trial Judges and the Judicial Conference of California. Mr. Coakley was president of the State Harbor Commission and the Pacific Coast and California Associations of Port Authorities.

He was a director of the San Francisco Chamber of Commerce, the San Francisco Bay Area Council, Junior Achievement, United Crusade and the University of California Alumni Council.

He is survived by his wife of 61 years, Katharine, of Monterey; sons Peter, of Carmel Valley, and Joseph, of Hanford; daughters Jeannette Stewart, of Sebastopol, and Molly Hoyle, of Colorado Springs; 17 grandchildren and four great-grandchildren.



Renowned trumpeter dies at 92

Times staff

Sylvester Ahola, a brilliant trumpet player who became one of the most prolific musicians in history before giving up the limelight to retire to his native Lanesville, died early this morning. He was 92.

Known locally as "Hooley" and worldwide as "The Gloucester Gabriel," Ahola became the toast of London in the late 1920s. In an amazing two-year span in 1928 and 1929, he made around 2,000 recordings — more than anyone else before or since.

When his records were rediscovered in the late 1970s and early 1980s, Ahola became a music legend in England, Holland and Finland. A complete catalog of his recordings was produced; a biography was written and published only two years ago.

But Ahola's heart wasn't in being famous. As important to him as his music were the woods and fields of Lanesville, his church, his ham-radio hobby, and especially his wife of 68 years, Saima.

Sylvester Ahola was born in Lanesville on May 24, 1902, the son of a first-generation Finnish dairy farmer, John H. Ahola, and his wife, Susanna Sofia (Loija).

He was born into a gifted musical community as well. Ahola would listen and play with musicians such as the Jacobson brothers (one played for John Phillip Souza, the other for the Boston Symphony) and the Niemis.

And every ethnic group and neighborhood on Cape

Ann had a band: the Lanesville Waino Band, the socialist band, the anti-alcohol temperance band. Ahola, at the age of 12 or 13, played for them all.

Later in life, Ahola would provide the same role model for younger musicians as the older Cape Ann players did for him. Famed jazz trumpet player Herb Pomeroy recalled that as a teenager, he used to sit in the lobby of Gloucester's Savoy Hotel, sipping Cokes and listening to Ahola play in the lounge.

At the same time Ahola was preparing for his career, he was preparing for his lifetime avocation: radio. As he watched his father's cows in Dogtown pastures, he would rig up a ham radio made of a cigar box receiver with 1,000 feet of antenna looped over the blueberry bushes. It was the young Ahola who brought Lanesville the news of the Boston molasses explosion. During World War II, he worked for the government on development of sophisticated radios.

As a teen-ager, Ahola trained to be a classical musician, a "long-hair" as he called it. Then he heard jazz, and "it changed my life," he said.

He played with the popular North Shore and Boston bands. He was playing with Ruby

Newman in Boston's Buckminster Hotel in the early '20s when a New York bandleader heard him and offered Ahola a job in the Big Apple.

From there, he and his young bride of less than a year, Saima Walkama, headed for London and a place in history.

Ahola got a job at the Mayfair Hotel with Bert Ambrose's band. He'd play until 2 in the morning, get up four hours later, and head for the studio.

Ahola's crystal-pure tone and classical training made him a hot commodity in the recording studios of Zonophone, Columbia and Decca. He'd play anything: classical, blues, jazz and the popular music of the day.

"I was trained for the symphony, so I could do things like triple-tongue solos that no jazz guy could do," he recalled years later. "I wasn't a jazz trumpeter ... I was a business trumpeter."

Business was very good. He made those thousands of recordings in two years — and then was banned from the recording studio by British musician who brought an unfair labor charge against him. (It was unfair, they contended, that Ahola was getting all the work.)

Ahola returned to New York in 1931. He played Long Island hotel bands in the summers, worked with the NBC Orchestra, with Fred Allen, and with stars such as Dinah Shore, Bing Crosby, Sophie Tucker and Kate Smith.

Then he gave it all up at the age of 40 to go back to Lanesville. Saima had managed his money well, and the couple built a house on a quarry off Leverett Street, a quarry where Ahola's father's cows once watered.

He played jobs at the local hotels such as the

Savoy and performed at functions for the North Shore's elite. He'd also play for local events: with the Rockport Legion Band, or as the archangel Gabriel in Rockport's Christmas Pageant.

Late in life he launched a career in musical comedy. At 55, he once said, "I found I was a funny man." Billing himself as the "Poor Man's Victor Borge," he brought music to children in schools and at functions. He'd ride out on stage on a bicycle, carrying horns and drums, and "blow a little trumpet."

For the past several years Ahola had been in ill health, but he was always glad to greet visitors — and play a few notes in that perfect tone.

People came from all over the world to ask him about his heyday in London. One of those visitors was Brian Rust, a noted British discographer who in the 1960s had discovered Ahola's talent on an old recording. Rust compiled a list of every recording Ahola made and wrote a number of articles that brought Ahola's name and music to the public's attention.

Another visitor was Dick Hill, and author who'd read one of Rust's articles. Hill visited Ahola several times and two years ago published "A Gloucester Gabriel," the story of Ahola's life.

Another recent visitor, Franz Streitwieser, took away one of Ahola's horns for a trumpet museum in Pottstown, Pa., where the instrument is on display beside a statue of Louis Armstrong and Dizzy Gillespie's twisted horn.

And for many guests, Ahola would proffer a tape-recorded copy of his 1920s' records: the music that will keep a part of Ahola alive forever.



Sylvester Ahola

New York Times
April 6, 1995

Walter Welch, 94; Recordings Expert Founded Audio Lab

By WOLFGANG SAXON

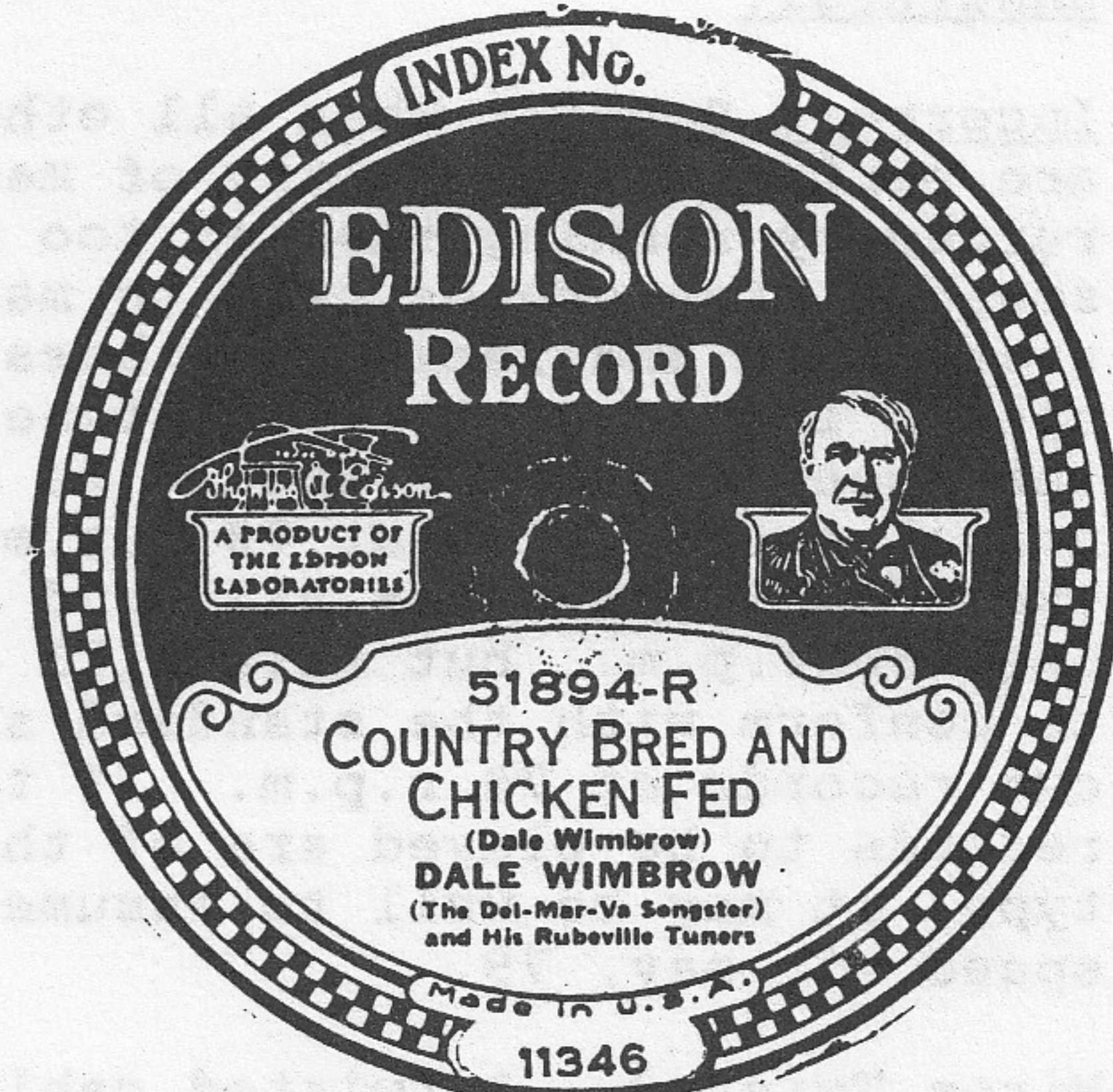
Walter L. Welch, an authority on early recordings and phonographs and founding director of the Belfer Audio Laboratory and Archive at Syracuse University, died on Friday at the Hallmark Nursing Home in Minoa, N.Y. He was 94.

A lifelong resident of Syracuse, he had been admitted to the nursing home with Alzheimer's disease four years ago, the university said.

In 1963, Mr. Welch founded Belfer, believed to be the largest sound archive at any American university, and was its director for 20 years. He retired as its curator in 1991.

He was the author with Leah B. Stenzel Burt of a classic history book on the phonograph, "From Tin Foil to Stereo: The Acoustic Years of the Recording Industry," originally published in 1957. A third edition, published in 1994, remains in print (University Press of Florida).

An authority on Thomas A. Edison, he also wrote the book "Charles Batchelor, Edison's Chief Partner" (University of Syracuse Press,



Sylvester Ahola was one of Dale Wimbrow's "Rubeville Tuners"

1972). He produced a series of long-playing records, "The Sound of Fame," for the Thomas A. Edison Foundation in the 1960's. He also received a patent for his own technique of re-recording acoustical disk and cylinder recordings from the early years of the phonograph.

Mr. Welch was an architecture graduate of Syracuse University. Before his passion for collecting old recordings and phonographs became a full-time profession, he taught landscape architecture at the State University York College of Environmental Science and Forestry in Syracuse.

He is survived by a daughter, Marion Sherman of Syracuse; five grandchildren, nine great-grandchildren and three great-great-grandchildren.

wanted

Can you help provide lists on unusual international acoustics? Indian, Greek, Chinese, etc? Zo, Berliner Gramophone, 7", 10", 12" and other odd sizes. Picture labels? ANY WEIRD FOREIGN? Conte, 283 Harmony Drive, Massapequa Park, NY 11762 (93)

WANTED: Emerson crank-up phonographs and parts. Emerson 6", 7", & 12" records. Also any Emerson related items, such as literature, record dusters, etc. Thanks, Herb Rhyner, 123 Columbus Place, Roselle Park, NJ 07204. (98)

Wanted - Political cylinders, discs; phonographs - parts or whole; top securing nut for long box type "Camera" phonograph (Swiss made); Sarah Bernhardt and Josephine Baker records. Ed Chalpin, FAA/EMB, PSC Box 002, APO AE 09724. (92)

WANTED: I want to buy 78 rpm records with accordion Scandinavians and Frosini, Pietro and Guido Deiro, Mario Perry, Charles Magnante and many others. Looking forward to hearing from you. Kenneth Sundstrom, Mariagatan 9 B.V., 17230 Sundyberg, SWEDEN. (92)

Wanted: original HOBBIES magazine articles (Favorite Pioneer Recording Artists), Mark 56 record albums on tape of Anna Chandler, Issler's Orchestra, radio shows Annette Hanshaw, book American Popular Songs on Record 1889-1919 by Douglas White, catalog of the Columbia Records "A" Series, Vol 3 A1500-A2646 by Claude Seary. Martin Maas, Sappemeerstraat 15, 1324 AL ALMERE, NETHERLANDS. ()

WANTED: I need a mechanism for my empty Multiphone cabinet. Can you help? Jean-Paul Agnard, 9812 rue Royale, Ste. Anne-de-Beaupré, Québec, Canada. GOA 3C0. Tel: 418-827-5957; Fax: 418-656-2402. (94)

WANTED: Audio equip. 1930-1965. Amplifiers, tubes, speakers, etc. McIntosh, Western Electric, Marantz, etc. Especially interested in Bell Telephone or other W.E. equipment. Also searching for JBL Hartsfield or similar large speaker. Sumner McDanel: 1-800-251-5454. (92)

WANTED: Victor Educational Records used on a Victor Schoolhouse Phonograph and any literature pertaining to this phonograph. Also want 27" music box disc with "Silent Night" or "Edelweiss." Scott Vala, 16585 Hascall, Omaha, NE 68130-2060 (402) 330-7186. (92)

WANTED. Exceptionally generous prices paid for excellent copies of the following black label Victors: [single-face] 52401 (Ferrari), 52501 (Giacomelli), 58389 (Melis, Taccani), 61115, 61118, 61119 (all Moreschi, also issued on Red Seal); [double-face] 63672 through 63681 (Chalia), 65203 (Korolewicz-Wayda/Brzezinski), 63521 (Bohuss), 65337 (Ferrari/Mangini), 65434 (Chalia/Reggiano-Colombo), 68137 (Giraud/DeGogorza), 73164 (Winogradoff), 73849 (Bye). Also the following Red Seal: 64065 - 64067 (Cavallieri), 64095 and 64097 (King). Also the following Vocalions: 30018 (Easton), 54019 (Crimi) and any special white label pressing of violinist Leopold Auer (there is one 10" and one 12"). Columbia Flags label: 36002-D (Ponselle), 20015-D (Gerhardt/Bloch); E4768, E4691, E4547 (Bjoerling Trio), 1422 or A208 and 1423 or A206 (Kocian-violinist), and Columbia 1194, 1195, 1198 (Adams); 1205 and A620 (Scotti), 1224 (Campanari), 1236, 1239 (Gilbert). Classical and speech records purchased (rare individual items and collections as well). Lawrence Holdridge, 54 E. Lake Dr., Amityville, NY 11701. Fax: 516-691-5207. ()

wanted

RUTH ETting!!! Anything pertaining to and picturing Ruth Etting that I do not have. Seeking musical short subjects ("talkies"), photographs, sheet music, radio magazines, theatre playbills, posters, stereoptican viewcards, etc., featuring Ruth. Russell Wilson, 14 Reynolds Drive, Wallingford, Connecticut 06492-3934. (96)

Wanted: Amalia Baka 78s, esp. Vi: 68921, 68997, 80565. Will buy or trade for. David Soffa, 2926 Otis Street, Berkeley, CA 94703. 510-841-1767. (91)

BUYING CHILDREN'S 78-RPM RECORDS, all labels in original covers or picture discs. Also Vogues. Peter N. Muldavin, 173 W. 78th St. #5-F, New York, NY 10024. (91)

SELMAR CERINI (aka FERNANDO GERINI) 78 Records and cylinders wanted. Write: Collector 78, 620 Park Ave. Suite 350, Rochester, NY 14607, or call 716-473-4636. Save this ad as demand will continue indefinitely for these items. (94)

Wanted: Odd labeled cylinder record containers (with or without the record). Eg.- Bulldog, Bacigalupi, Colonial, Medicoophone, U.S. Grand Opera, Berger, Norcross, Crystol, Juno, Markona, Microphonograph, Russell, Phenix, Lioret, LeCahit, Hugens y Acosta, AICC, Duval, and local dealers. Top prices paid. Dale Monroe-Cook, 740 So. Lyman, Oak Park, Illinois 60304. Or (708) 848-3779. (92)

Wanted: Edison cylinder phonographs, Fireside cases, reproducers and Regina music boxes in any condition. Also antique wall and candlestick telephones and parts for same. Herbert Krapf, 360 Vincent Ave., Lynbrook, NY 11563. (91)

Mint or near mint copies of the following: Edison cylinders, 3756 Let Us Not Forget; 3907 Windy Willie; Edison disc 50509 Let Us Not Forget; 50898 Kitten on the Keys. Also "L" reproducer. Steve Chapman, 1602 Alexander, Waxahachie, Texas 75165; 214-938-2726. (91)

WANTED: Oak case, crank, top mount carriage, for Edison Triumph (model B); gold Orthophonic reproducer; owner's manual for Zenith 12H090; service manuals for wind-up machines (other than Edison & Victor). Norm Secor, 3333 Grand Avenue #361, Des Moines, Iowa 50312. (515) 277-4243. (91)

WANTED: Cylinder & 78 recordings featuring guitar, mandolin or banjo. Specific wants: "Red Wing," "Dew Drop," "Spanish Fandango," "Vestapol." Also seeking Columbia XP Gold-Moulded cylinder 32515 Harry MacDonough "Blue Bell." Patrick Grant, 3419 Nottingham, Houston, TX 77005. (91)

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc. is in last stages of compiling Victor Company catalogues. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 14" sizes. Particularly need "Consolidated Talking Machine," pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathé, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118. (91)

for sale

For Sale: 2-Busy Bee disc records, good condition, \$10; 2-Edison needle cut record folders for late Edison radio/phono combination (C-2?), letters 'B' and 'D', \$25; 2-Aretino disc records, \$10; 1-United disc record, \$5; 5-Standard disc records, good titles, \$25; 1-Zonophone record, 9", embossed label, \$15; 1-Special Columbia advertising record, Good Night Little Girl, \$5. Mark Reinhart, 118 N. Lawrence St., Charles Town, WV 25414. (91)

SET SALE: After approximately 38 years of record collecting, I am selling out. Hundreds and hundreds of old country song folios, LP's, 45's, 78's. All country/traditional country, gospel, hillbilly, etc. Many choice collectors records (1930...1980). All records discounted 15%...20%. Lists \$1.00, large S.A.S.E., plus 3 32 cent stamps. H. Fink, Box 156, Johnson Creek, Wisconsin 53038. 1-414-699-4556. (91)

Wood Horns - Quality reproduction horns for Victor, Columbia, and Edison, \$395.00 plus shipping. Metal hardware and wooden outer rings for restoration of original horns. Also available - reproduction metal horns, Victor elbows, Amberola 30 grille, gear covers and other parts. Call or write for free price list. Wanted: Little Wonder phonograph, Victor V, Columbia BY, early Victor phonographs; also need Exhibition reproducers with spring lever style needle bar. Hart Wesemann, 600 North 800 West, West Bountiful, Utah 84087. 801-298-3499. (90)

50 year collection of rare 78's, Pathés, Edison discs and cylinders. Odeon and Polydor labels, HMV-Wolf Society, Schnabel Society, Caruso, Gigli, Lieder, Chamber Music, Piano, Violin, all in MINT CONDITION. Also LP's. More than 6000 records. PRICE \$15000.00. Retired Symphony Music Teacher. Nelson, 513-236-8200 8 A.M. (92)

See Display Ad in this issue for set - sale. Lists of cylinders, discs, equipment, etc. --Roger Beasant. (93)

FOR SALE: Victor steel needles, half tone, full tone, and extra loud. Old store stock from Betz Music House, Ada, Ohio. Nice piece of advertising with HMV Nipper and phono on envelope. Seventy-five needles per package. \$3.00 each or 4 packs for \$10.00, plus postage. Quantity discounts available, but please contact early. Carl or Linda Wright, 21756 Raymond, St. Clair Shores, Michigan 48082. Phone: (810) 294-6984. (91)

SET SALE: Long discontinued Uncle Jim O'Neals "Rural Rhythm" LP's....all mint/sealed. 25 artists. Many scarce items. Lists, send S.A.E. and 3 32 cent stamps. H. Fink, Box 156, Johnson Creek, Wisconsin 53058. (91)

FOR SALE - Pamphlet Reprints: The Phonograph and Its Inventor by F.J. Garbit. 1878. Earliest Edison biography and description of the phonograph. The Edison Improved Phonograph by E. T. Gilliland, 1888. Earliest description of Spectacle Phonograph - illustrated. \$4.00 each, both \$7.00 including postage. Sam Sheena, 534 Main Street, Westbury, NY 11590. Day: 516-334-5959. Eve: 516-626-1209. (91)

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118. (92)

Auctions

HUGE 78 AUCTION LIST. Primarily classical vocal and instrumental. Also some cylinders, personality, and even a few jazz (Paramount, etc.) and curios (Bubble Books, etc.). Large LP section as well (classical and personality). Lawrence Holdridge, 54 E. Lake Dr., Amityville, NY 11701. Fax: 516-691-5207. (91)

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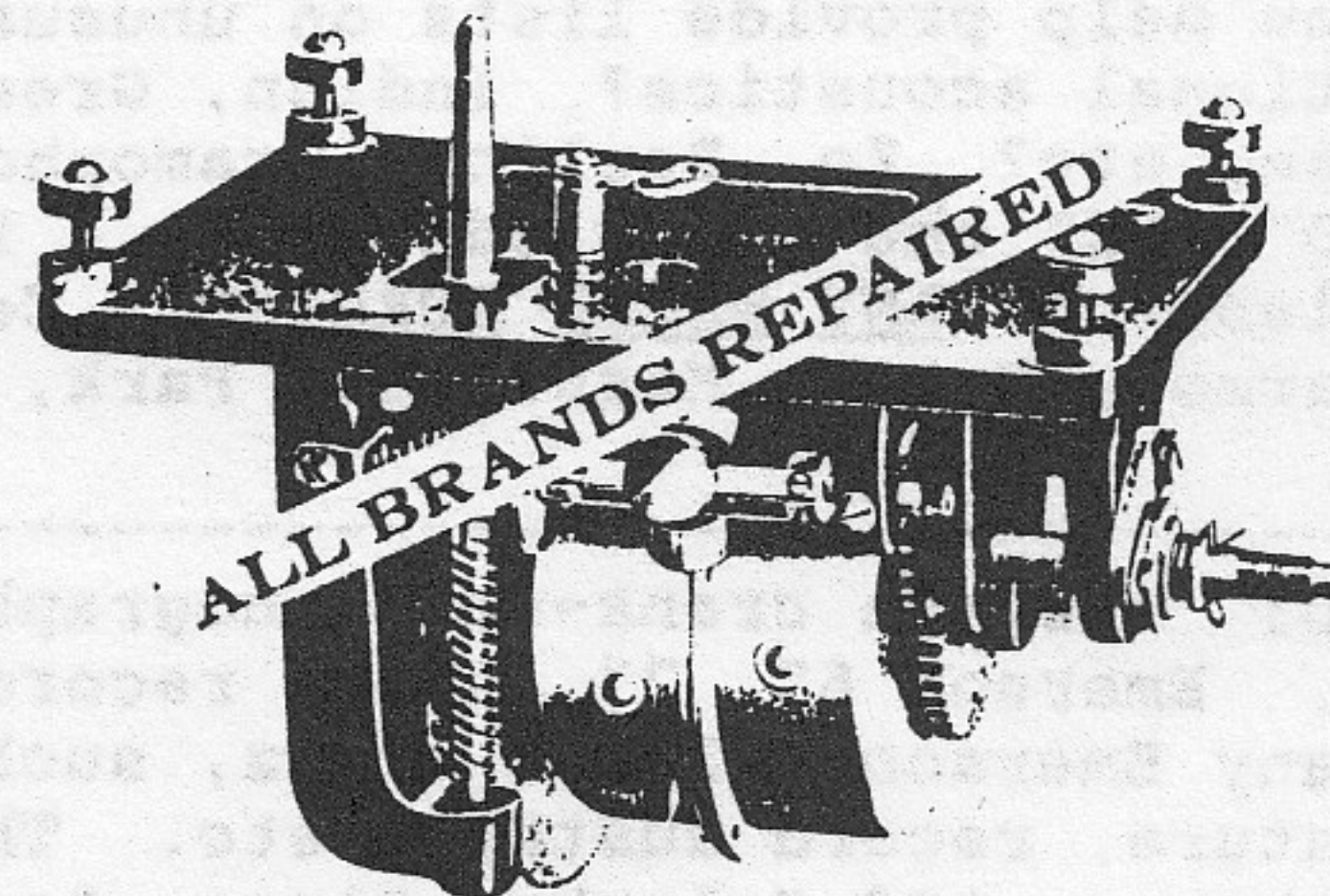


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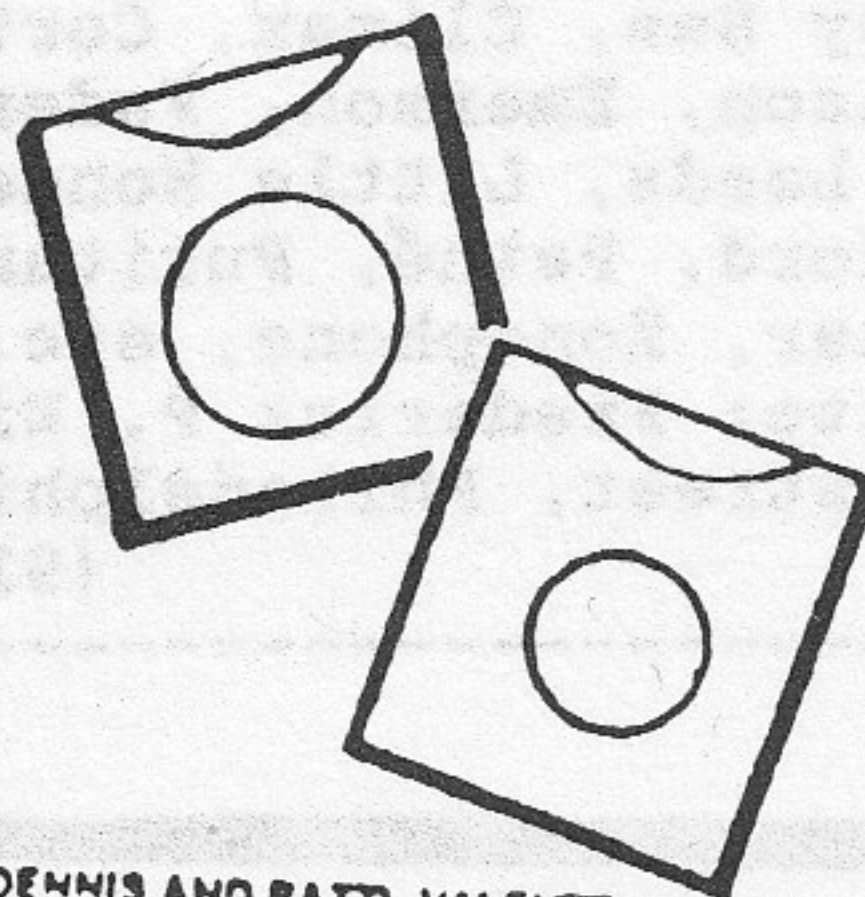
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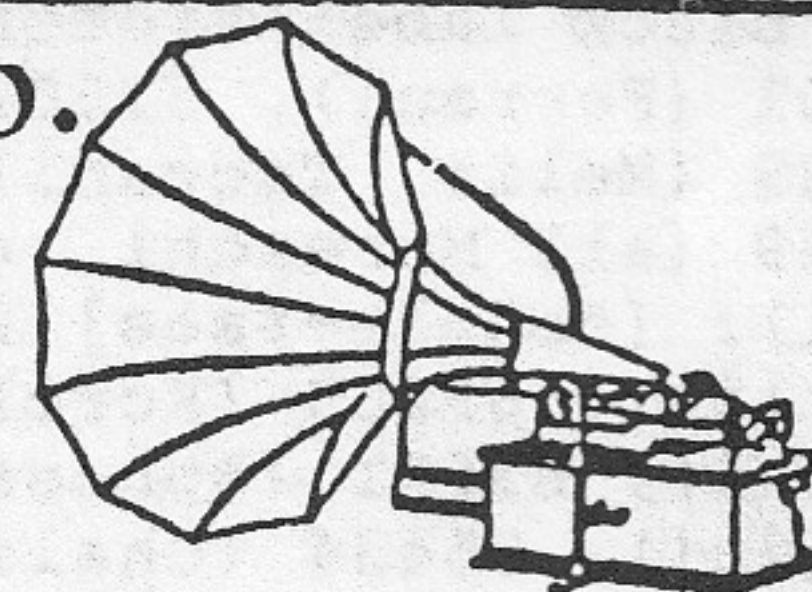
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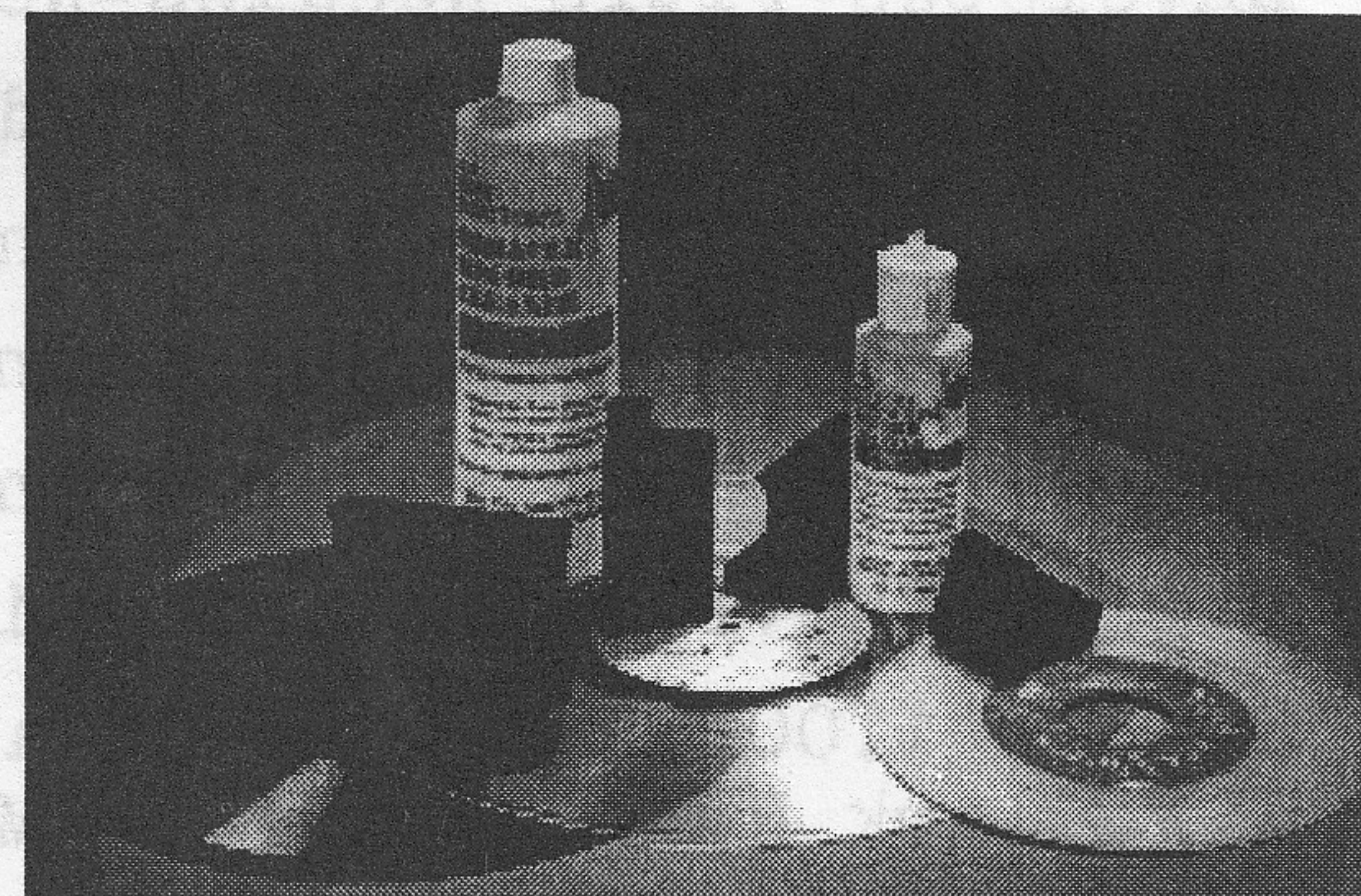
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- 16488-A-First Kiss Waltz--MOSE TAPIERO, OCARINA
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- 16493-A-Happy Go Lucky Two-Step--PRYOR'S BAND
- B-Naila--PIETRO FROSINI, ACCORDION
- 16575-A-Manon-Ah! Fuyez douce image!--M. ROCCA, TENOR
- B-Carmen Selection--PRYOR'S BAND
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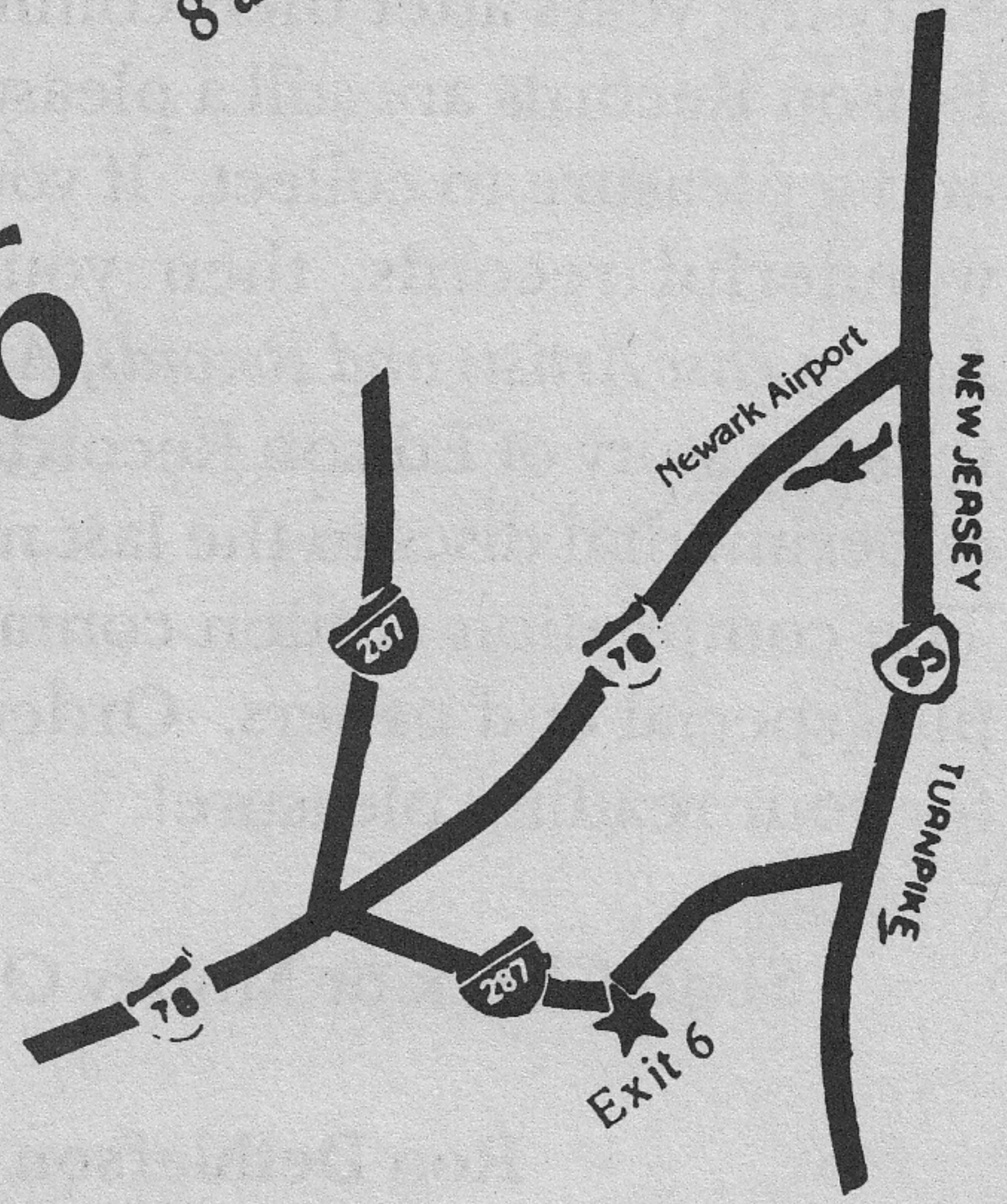
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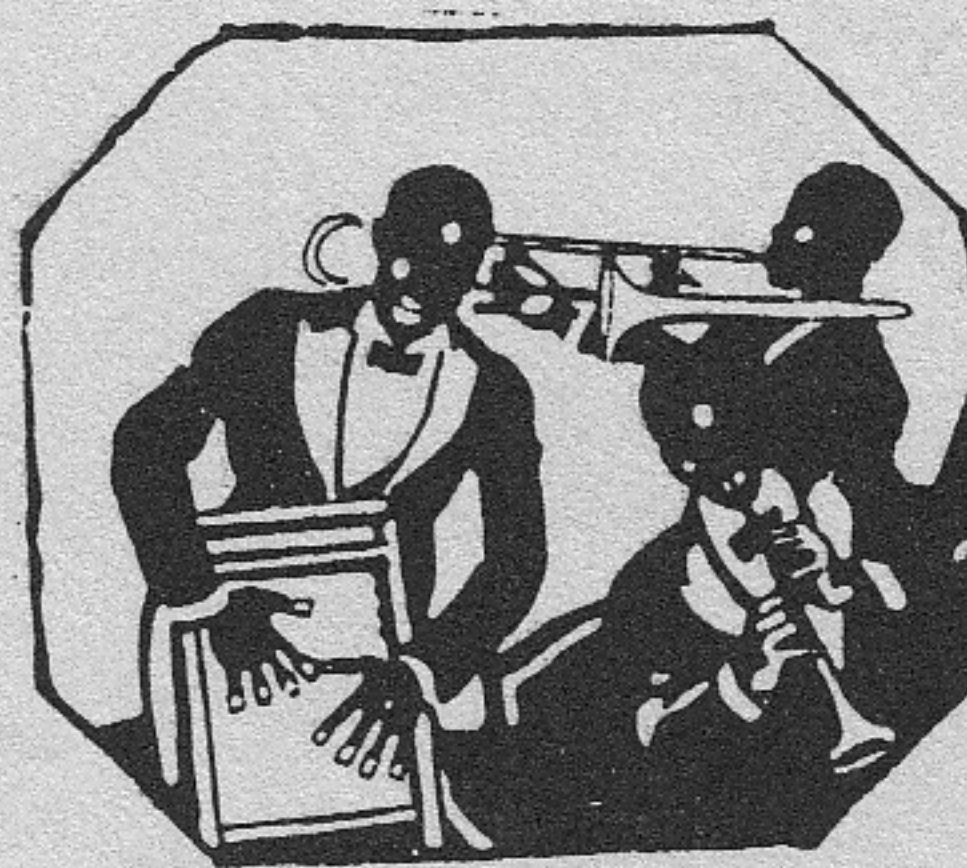
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